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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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OOFFY GOOFT ON DER DRAMP.

NUMMER DWO.

Here ve vas agin, Sharley, like dot funny olt glown in dot cirgus says. Yes, dot funny olt glown mit de bebbermint gandy legs dot ve use to dook so much comford looking ad ven ve vas kids. Ven ve use to shneak in under der canvas und sbbend der shilling mit der gross on id dot our mudders gifed us. Sbbend not for cirgus lemonade, und vent home vishing dot ve vas der leedle boy mit sbbancles all ofer his pands und undershird —yes, vent home to voke ub efry von in der house to led dem know dot ve vas a yelling blue plazes canse ve had a bain in our lab. Dem vas habby times, Sharley, der sunshineyish days of our lefes--no cares, no drouples, no noding; no long barts to shdudy, no long jumps to made, no being fraid of missing connexshions — our dime vas all filled und ve didn'd had any dades to book. Yes-sir-ree, horse und vaggon, ve vas habby den for sure—habby like a a glamb at high dide, und der oney ding dot droupled us vas going to bed doo airly und gidding ub doo soon.

Dot din, shbare, man, mit der red musdash, dot vend by us jusd now like a shod oud of a gun, vas Colonel Jack Haverly der Grand Mogullux of all der managers here, or any oder blace, und a goot shmard feller he vas dwo Sharley. He firsd shdarded in, I dink mit Cal Wagner in der minsdrel beesness, bud now he vas ad der head of der heab—der biggesd doad in der buddle. He's got dree deadres in New York, von in Prooklyn, und von in Chicago—he runs a big minsdrel show in London und vas mixed ub mit a dozen differend kinds of eader-dainmends, on der road, off der road, und all ofer der road. All he vants now vas a cirgus, und dot vood'nd gafe me a surbrise bardy to vake ub some fine Duesday morning und found der town alife mit excidemend on cound of Haverly's Cirgus going to blay "shordly." Haferly vas a shrewd, sharb, shmard feller, Sharley, und of he don'd shlib his hib und loose his grib, he vill sot down some day und be aple to dold his mudder-on-law und his ungles dot he vas vortd a million easy. Und I vood like to heard of it, doo. Haferly dond led much crass crow under his feed, Sharley—he vas here, dere, eferyveres und some oder blace. He vakes ub in der morning in Fran Sancisco, dakes his prokefasd in Chicago, his dinner in Philadelfia, gids his subber in Bosdon und vas sound ashleeb in New York ad dwelf oglock dot same nighd. Und dey do say dot he keebs dwo delegraph oberators bissy all der dime bulling der vires from von end of der conudry to der oder.

Dis dall, handsome gendlemen mit der Seymour coad, und "in his hand a benny shdick," vas anoder Sharley — Sharley Thorne, der Abollo Belfidere of der Union Shquare Deadre. Sharley Thorne has peen on der boards a long dime, hafing made his firsd abbearance in Fran Sancisco in der year Annie Domino 18 und 55. I dink der biece vas Ungle Dom's Gapin, bud I'm nod quide bositifely aboud dot. He comes from a deadrical family, und he imbiped a dasde for der shdage mit his milk ven he vas a youngsder. He is der leading man ad der Union Shquare, und to-day shdands No. Von A, in der frond rank of our Amerigan acdors. Careful und bainstaking, baying shdrict addenshion to efen der shmallesd dedail; a conshienshious acdor mit a handsome bresence und a graceful manner, added to a rich, moosical woice doroughly ad his command, dot's no vonder dot breeble go vay from der Madinees und nighd berformances ad der Union Shquare loud in deir braises of Sharley Thorne. He is now von of der fixdures of der deadrical brofession in der Medrobolis, und he kin sot ub all nighd anv dime he feels like id und cound his atmirers by der dousands, nod only here, bud all ofer der coundry.

Dot glean shafed feller mit der lighd outside Fall duster on und dot merry dwinkle in his eye vas Ed Harrigan, der senior member of der firm of Harrigan und Hart, Managers und Brobriedors, of der Deadre Comique. Ned vas also a Bacific Shlober, hafing enlisdid in der Deadrical army in Fran Sancisco, doo. He vas porn in der Sefend Vard in dis Cidy a few years ago und serfed his dime ad Caulking. He drafeled for some year or dwo mit Sam Rickey bud seberaded mit him und jined Tony Hart his bresend bardner. Dey blayed all ofer der coundry dill dey reached New York, und here dey shdaid. "Ed," as his friends call him, vas von of der nicesd fellers in der vorld. He vas vat vas known as a broducer. He's got a fertile prain, a lifely imaginashin und a keen sense of der ludicrous. Dese addid to a ready ben und a dorough knowledge of der shdage und der requiremends of der buplic, dot's no vonder dot he und his broducshions haf "hid 'em hard." His songs vas sung all round der coundry und efryveres else und his funny bisness vas cobied all ofer—from Main to Dexas, Florida to Michigan, New York to California. He's to vork, dough, all der dime—he nefer leds ub, und efry ding new dot he prings oud baralyzes dem sure.

Make room, Sharley, make room for von of der nicesd fellers der sun efer shined down on und dot's vot's der madder mit Hannah. Yes, sir, dis feller coming along daking up all of der sitevalk mit his ne blus ulsder vas Frank Mordaunt der Henry Glay Britt of My Bardner fame. Frank is a grade big feller und he vas jusd so goot-nadured und goot-hearded like he vas big und doublejinded. He's peen "oud" bond dwendy years und firsd "gackled" I bleef in Droy, New York, in der Marple Heart." He is grade in almosd efryding he blays, und his Henry Glay Britt vas von of dee besd dings I efer had der bleasure of looking ad. He vas a grade faforide in New York Cidy und efryveres, und vas a careful, shdudious acder. He leifs ofer in Brooklyn und vas a deagon in Broder Beecher's Shurch und vas looked ub to as von of der pillows of der Dabernickle. He vas also a honorary memper of der "Sociedy for der Brefanshion of Crueldy to Sefen ub blayers," und he vas sboke of in der loudest derms by his feller mempers. Frank vas all righd, Sharley, und ven he's habbiesd der mosd vas ven efrypody else vas habby round him. Led's go to der gorner und got a Weiss. I'm dirsdy und der day vas Dursday, doo. Dirsdy all round.

PROFESSIONAL DOINGS.

—The Tile Club is scoring a success on its travels.

—The actor who cannot draw is worse than a blister.

—Edgar Fawcett has read a new play to Ada Cavendish.

—Willie Edouin's Sparks have made a blaze out West.

—The Hezekiah Perkins combination is reported broken up.

—In Boston, eight theatres are doing good business this week.

—The Bernhardt sale in Boston already approximates $30,000.

—Joseph Jefferson appears at the Grand Opera House on the 15th.

—The Spectacle of Enchantment is to be revived at Niblo's Theatre.

—Bartley Campbell's Matrimony will be produced in New York Dec. 6.

—John McCullough's revival of Virginius occurs Nov. 15, at the Fifth Avenue Theatre.

—Central Park, Lester Wallack's amusing piece is to be revived at the Boston Museum.

—Minnie Cummings, it is reported, will deliver this month her long promised address on Slander.

—Claude Williams has joined the Gulick-Blaisdell Guaranteed Attraction No. 1, as advance agent.

—Dean McConnell has been engaged with Fanny Davenport for the season to play juvenile business.

—W. L. Foss, Jr., formerly with Goodwin's Frolques, is to manage the new Banker's Son combination.

—James O'Neil has been engaged to play Christ in the proposed Passion Play, at a salary of $500 per week.

—Georgie Tyler, has gone to Helena, Montana, under engagement to play with Manager Blaisdell's company.

—Dr. James L. Farley is to give six recitals of Hamlet at Chickering Hall Nov. 17, 20, 23, 26, 29 and Dec. 3.

—Oedipus Tyrannus, a tragedy by Sophocles, is to be produced at Harvard College as nearly as possible after the Greek original.

—Longfellow, the poet, occupied a box Monday night at the Boston Globe. He takes an active interest in theatrical productions.

—Frank Musgrave, orchestral director of the Leavitt Burlesque company, who has gone to Europe, will return to America in December.

—Emmie Wilmot and Mrs. Charles Poole have been engaged as members of Grover and Rials new stock company at the Broad, Philadelphia.

—The World, the sensational Drury Lane success, is said by those who have seen it to be roughly written, finely acted, and exquisitely mounted.

—Manager Field is negotiating for D'Ennery and Bresil's new drama, Diana, said to be a possible rival to the Two Orphans, by the same authors.

—The Agnes Robertson (Mrs. Dion Boucicault) comb. which started out eight weeks ago, after playing to fair houses at Chicago, has finally disbanded.

—Clement Bainbridge, a native of Elmira, and a promising actor, made his debut six years ago on the stage of the Rochester New York Academy of Music.

—Chispa is the title of a new play by Clay M. Greene, one of the authors of M'liss and Sharps and Flats. It is a romantic play and written for Maggie Mitchell.

—Married not Mated, first produced at Brighton, Eng. in 1877 is to be brought out at Boston and at Wallack's simultaneously. It is spoken of as a strong play.

—"An empty carriage drove up in front of Booth's theatre and Sarah Bernhardt alighted"—is the way a Southern paper contributes its mite to the prevalent frenzy.

—Salviatti; or the Silent Man, is the title of a new adaptation from the French, which is being done by Willie Seymour, stage manager of the Boston Museum, for Frederick Paulding.

—Joseph Grismer, who was recently playing Count Le Gare in Upper Crust at the Standard, has left New York for San Francisco. He will play with W. E. Sheridan, Harry Colton and Laura Don, a six week's engagement at the Baldwin.

—Boucicault has accepted an engagement as manager of the Adelphi theatre, London notwithstanding the fact that he is engaged for November at Wallack's theatre, and that Theodore Moss and Lester Wallack are on his bond for £20,000 for his appearance in the Agnes Robertson suit.

—Roland Reed and Alice Hastings were in the city last week preparing for their trip, under the management of Gulick and Blaisdell. Their season opens Nov. 15, with No. 4. of the Guaranteed Attractions, Augustine Daly's An Arabian Night, the managers of the combination having purchased the sole right of the above comedy for the Western States.

Gus Frohman, manager of the Hazel Kirke Madison Square theatre company, arrived Wednesday night in charge of the company with which he is now connected. Gus has been for many years connected with the Haverly Georgia Minstrels, and is laboring hard to remove the burnt cork from his too expressive countenance. The habits of years are not to be removed immediately, and so Gus intuitively found himself entering on the hotel register "Street parade at 11 o'clock tomorrow," and he went to the Park theatre at 10.30 Thursday morning and shouted "Fall in for parade!" It has cost him no end of cigars and other "trifles" to keep this thing quiet. As we haven't received any of these considerations, we give the thing away. Indianapolis *Sentinel*.

EDWIN BOOTH IN LONDON.

A Splendid Reception—A Lyceum Audience at the Princess'—Good Support and Bad Stage Mounting—Press Comments.

[Cable from The Mirror Correspondent.]

LONDON, Nov. 9, 1880.

The long expected advent of your great American tragedian, Edwin Booth occurred at the Princess' theatre last Saturday night. The accident to the house and the week's postponement of the opening did not affect public interest in the event.

A magnificent assemblage of people filled the theatre. The West End contributed its quota to the attendance and many ardent admirers of Irving were present. The theatre has been beautifully decorated, the auditorium presenting a rich and handsome appearance. Booth's first appearance on the stage was the signal for a burst of enthusiastic applause that continued over a minute. His performance of the role differs widely from Irving's. The latter strives to engross attention by novel innovations that are more startling than discreet. Mr. Booth, on the contrary, never steps over the limits of legitimate acting, and while he involuntarily passes by many points that would tempt a less conscientious artist, he slights no feature that the exigencies of the character demand. Booth was obliged to raze the prejudices of his auditors before he could build a substantial impression of success. In the consummation of this he succeeded, and from this his opening may be looked upon as a triumph. Should it transpire that in the other roles of his repertoire he is as great as report has it, there is no doubt that he will win a position in London, excelled by not even the divinely worshipped Irving. The organized attempt of the critics to belittle and disparage Mr. Booth's success meets with the universal contempt it merits. Another large audience was present at last night's performance, that stamped Booth's Hamlet with the heartiest approval. Friday night Richelieu will be substituted, it being the intention of Mr. Gooch to follow one piece after another in rapid succession.

T.

WHAT THE LONDON CRITICS SAY.

[Daily Telegraph]

Mr. Edwin Booth has been received by an English audience with a cordiality that occasionally rose to genuine enthusiasm. Nearly twenty years ago this son of a distinguished father appeared in London at the Haymarket Theatre, but it was at a period of flatness in the theatrical market. People did not read as much or think as much then as they do now. The cheerful notes of an art revival had not been sounded and Edwin Booth, with all his reputation, obtained but a *succes d'estime*. Since then people have been able to study acting and to compare the representatives of various and varied styles. Fechter, Jefferson, Ristori, Janaushek, Aimee Desclee, Salvini, Sarah Bernhardt and Modjeska have sparkled in the dramatic firmament, creating interest and discussion, and the sound and permanent work accomplished by such students as Macready, Phelps and Charles Kean has been left as a noble legacy. The reception given to Edwin Booth when he reopened an old Shakespearian theatre with Hamlet shows at any rate a very hearty and liberrl feeling. We may have our opinions, but we are not so bigoted as to taint them with prejudice. We have seen many Hamlets, but are delighted to meet with another; and this important and representative audience, with thorough good taste, elected to welcome Mr. Booth as a student of tried excellence and an actor who has devoted the greater part of a busy life to the industrious study of the Shakespearean drama.

There was a fair field and no favor. The stranger was at once made at home and placed at his ease. We are ourselves occasionally disposed to doubt the absorbing influence of the new Hamlet and to question its stronghold upon the mind of the intellectual playgoer. It was pleasant to hear those cheers that called Mr. Booth again and again before the curtain, for it assures us that, think what we will of his Hamlet, he has made such an impression that every new part in which he plays will receive very marked and respectful attention, and cannot fail to absorb the attention of the dramatic votary. * * * First impressions are everything, and people will ask what Edwin Booth looked like. He has a fine stage face, well cut, animated and intellectual, and an elastic walk; a poor and unattractive dress, contrasting by its dinginess with the gorgeous glitter of the Court; tangled black hair, well off the face but hanging in feminine disorder down the back—this was Edwin Booth, who looked as if he had stepped out of some old theatrical print in the days of elocution and before the era of natural and real acting. It was impossible to keep the attention off that remarkable face, that strange power of expression, those eyes that rolled and changed. It was a fascinating picture in spite of the poverty of the princely costume, and then it suddenly struck the attention. Is this Hamlet? Modern playgoers have seen two Hamlets of considerable weight—the tearful expression, the sadly reddened eyes, the pathetic prettiness of Fechter and the dejected, unnerved and eminently poetical depression of Henry Irving. No one can say positively who is right or wrong.

But when Mr. Booth, at his entrance, seizas the attention of the audience with that sharp and emphatic presence and those eyes that flash intelligence and say as much as the studied gesture, our thoughts revert to the text and we think of the veiled lids, the nighted color, the fruitful river in the eye, the dejected haviour of the visage; where are they in the Hamlet that stands before us? How can they be detected in this nervous physical strength, and this clear staccato manner. The play proceeds, scene after scene, and act after act, and the naturally ideal Hamlet seems omitted from the programme. He never makes the blood course through the veins, warms the emotions or touches the sympathies. Our hearts are unreached. * * * Gradually the attention was directed to Hamlet, the actor, and not Hamlet, the ideal. The contemplation of Hamlet from an intellectual point of view became too soon an impossibility. It was an actor's Hamlet, a Hamlet of point, a Hamlet built upon the teaching of old schools, and, as such, a very admirable Hamlet. The audience was at once facinated by the clear and measured delivery of Mr. Booth. It was academical and correct to a fault. Not a word of the text escaped anybody or was lost. This was such a novelty that the great tirades and soliloquies received more than their accustomed praise and called down extravagant enthusiasm. * * * If we require nothing but the soft and moving delivery of the text of Hamlet no one can do it better than Mr. Booth; but to modern ideas something more is wanted than a reading of Hamlet on the stage.

The days of the old classical school are dead and buried, though let no one imagine that the new Hamlet ever bores his audience for five minutes. Mr. Booth is correct, but his manner is wanting in sympathy, in ideality and in persuasion. We are always thinking of the actor, never of the man. We are admiring the representative of the Prince of Denmark, but are not admitted into the *penetralia* of the philosophic mind of Hamlet. Up to the play scene there were some happy, but never very impressive moments, and Mr. Booth does not waste time or patience in creating or elaborating striking business for effect. All has been rhetorical and neat, but, save at the end of Ophelia's scene and in the speech, "What a rogue and peasant slave am I," excitement has not been stirred. The play scene is after all the test of both the mental and physical Hamlet. Here, strange to say, Mr. Booth made the least effect. The utterance was eminently measured, musical and incisive," but the manner was anything but typical and pictorial. The actor never lost himself in a scene, which is surely the climax of all Hamlet's hopes and ambitions, the confirmation of his doubts. But ideally considered the scene was singularly cold. As in the scene with the players, so with the recorders there was a sly and suppressed humor.

But Mr. Booth is far too orthodox a student to degrade his conception by mere point-making, and whatever may be said of his Hamlet, it does not contain one grain or trace of unworthy trifling or vulgarity. It is cold and classical to a fault, but nothing moves the artist from his unbending purpose. The scene with the mother failed in effect mainly because no effect was sought, and it was too late now to build up an ideal Hamlet. But even from the standpoint of an actor's Hamlet, the words "Is it the King?" missed fire. The face was not illumined and the words hissed out, but Hamlet rushed across the stage to his mother, and screamed the words in a somewhat overstrained and melodramatic fashion. The reserve of the actor enabled him to do more than justice to the churchyard scene, which tries the muscle of exhausted Hamlets. Here Mr. Booth revived wonderfully and interested the audience at a late hour. But the fencing and the death appeared to us to be singularly ill managed and ineffective, and the closing scene, having been robbed of all poetic significance, seemed to be commonplace. But whatever criticism may say or individual opinion urge, Mr. Edwin Booth never lost his hold on his audience. His expression was somehow so magnetic, and his experience so great, that he never let the people go. Unquestionably Mr. Gooch is correct in his plan of constantly changing the plays, and, after thus breaking the ice, such characters as Richelieu, Iago, and Bertuccio will be eagerly anticipated, coming, as they do, from one who is both actor and artist.

[Daily News.]

No popular favorite on our stage could have enjoyed a more cordial reception. Though there were some slight tokens of opposition from some parts of the house, yet on the whole, the welcome was extremely enthusiastic. His countenance is striking and expressive. His features are quick to indicate fleeting shades of thought or feeling. His movements are remarkably graceful, and his gestures and tones are always appropriate. His performance is not any new conception. In the play scene he falls somewhat short of the excitement of the situation. His struggle with Laertes is merely ordinary. Nearly all the depth of pathos while he is dying in the arms of Horatio is sacrificed in his restless movements. Altogether, Mr. Booth's impersonation does not leave the impression of a great performance, though it is essentially refined.

[The Times.]

The performance was eminently interesting and successful. Mr. Booth was master of his resources and gave a thoroughly intelligible and consistent reading of his part. He departs less than we are accustomed to from the text, and is so much the more acceptable. The part is carried out with scholarly attention to detail. His delineation has the effect, though sometimes spoiled by exuberance of gesture, of being beautifully musical and distinct. His expression of fear at the first appearance of the Ghost offered rather a bad augury in he beginning. His acting here was labored and tricky, but as he proceeded Mr. Booth quite dispelled apprehensions. The wit of the part was effectively brought out, and the dry conceits, which have become as familiar as household words, seemed novel from the way in which they were uttered. Mr. Booth had a very warm reception and was enthusiastically applauded by the whole house.

[The Post.]

Mr. Booth's personal gifts are favorable to the physical representation of Hamlet. To his affection for Ophelia he gives very tender expression, but the vehemence and celerity of his performance rob it of its pensive philosophy and meditative grace. The earlier scenes of the play were good, but after those Mr. Booth no longer acted with continuous skill and spirit. The play was languid, but Booth rallied brightly in the last scene, and his fine fencing was universally admired. The performance bears invariable evidence of conscientious study and frequent proofs of true passion, but Mr. Booth is apt to fall into artificial grooves that prevent proper development of his power.

[Observer.]

Momentary satisfaction alternates with disappointment throughout the whole of Booth's performance. A soliloquy which begins with a promise of natural effect, ends in a mere rhetorical display. A clever piece of new or unusual business dies away in measured obedience to the artificial mannerisms of conventional tragedy. Booth is at his best in the highly difficult interview with Ophelia; at his worst where anything like ease or humor is required. The general impression we received from the performance is that he belongs to the large class of uninspired actors who have learned their lesson carefully. It is only just to admit that there are certain interesting details of his performance and reading, the merit of which cannot here be worthily discussed. His rendering of several of the most important passages is that of a thoughtful scholar cramped by tradition.

[The Standard.]

Mr. Booth's performance was a disappointment. It awakened respect rather than admiration. His Hamlet is an intellectual study of considerable merit. He himself is a practiced actor, but throughout there is something wanting, and the sympathy of the audience is untouched. He is over emphatic in speech and gesture. He does not soliloquize, but recites a set speech. In some parts Mr. Booth gives proof of having made a comprehensive and independent study of the character. In the scene with Ophelia his tenderness is touching.

FROM THE OTHER SIDE.

The Bellini and Verdi statues in Milan are to be unveiled soon.

Rouget de l'Isle, of Marsellaise fame is to have a monument in la belle France.

Charles Warner has appeared in London as William Tell in Sheridan Knowle's drama.

The Musik-Welt is a new musical journal, published in Berlin, and edited by Max Goldstein, late of New York.

Emma Thursby has been singing in Berlin with great success. She is under the management of Maurice Strakosch.

Shakespeare was the subject of James Russell Lowell's address at the Edinburgh Philosophical Institution recently.

Mme. Zacchi, a new dramatic soprano, who has made a success in London is shortly to join the Mapleson company in this city.

Wagner announces in his own paper, the *Bayreuther Blatter*, that he will produce Parsifal, his latest opera, during the Winter of 1882.

Clara Louise Kellogg begins a four month's engagement, it is reported, at St. Petersburg this week.

Rubinstein's new fantastic opera, The Demon, is to be given at Hamburg during this month. The composer has been conducting the last rehearsals.

Roma, a new work by Bizet the author of Carmen, has just been produced at the London Crystal Palace by Manns. The music is said to be very fine.

Herr Josef Gungl, the famous composer of dance music, is now in London, conducting the Covent Garden Promenade Concerts in conjunction with Weist Hill.

The second and concluding volume of M. Arthur Pougin's supplement to Fetis's "Biographie Universelle des Musiciens" has been published by Messrs. Firmin Didot.

Signor Mario Tiberini the celebrated tenor, has just died in the lunatic asylum of Reggio. Tiberini made his first appearance in America Jan. 29, 1858, at Philadelphia in I Puritani.

A burlesque of The Corsican Brothers is being arranged by Mr. F. C. Burnand for the London Gaiety Theatre. It will be called The Corsican Brothers & Company, Limited.

M. Jules Massenet, the French composer is at present at work on a new four-act opera, of an entirely original form, Werther, which is to be brought out at the Opera Comique in the Winter of 1881-'82.

It is doubtful whether M. Paul Deroulede's new drama, La Moabite, will be produced at the Theatre Francais. The subject of the drama, it is thought, will excite bad feelings and partisan sentiments.

Rosina Isidor, an English lady of Jewish family, educated musically at the expense of the Baroness Lionel de Rothschild, has just made a very successful debut at Her Majesty's theatre, London, in the role of Lucia.

Mlle. Tua is a young violinist only thirteen years of age, and the daughter of a Turin mason. The French journals have been praising the girl's power and dexterity in playing. Her father put a violin into her hands at the age of six.

The London Theatre for November says: The Hon. Bardwell Slote, as played by W. J. Florence, is in point of art and distinction—as regards neatness, finish, and determined absence of exaggeration—as sharp and clear of outline as Sothern's Dundreary.

The American colony in Paris is very proud of the success of Marie Vanzandt. Recently, at a performance of Mignon at the Opera Comique, the young singer was presented with a superb crown of flowers of the national colors, sprinkled over with thirty-eight stars to represent the States.

It is stated that documents have been signed which insure a season of the highest class of German opera at the Drury Lane Theatre, London, next Summer, under the direction of Herr Hans Richter. The scheme includes German opera from Mozart to the Ring of the Nibelungs sung by German artists.

The fetes at Angers, on the occasion of the unveiling of the statue of David, commenced with a torch-light procession and a charity ball, then a grand dinner was laid at the Prefecture. Afterwards a gala representation was given at the Grand Theatre. After the performance, Mme. Melchissedec, aunt of the baritone of that name, appeared on the stage and read a splendid poem written by Victor Hugo, in 1840, entitled "Au statuaire David."

The London *Globe* Oct. 28, says: "Mlle Elisa Widmar last night made a successful debut as Margherita in Gounod's Faust. Although she has but partially recovered from the indisposition which prevented her appearance on the opening night of the season, she sang with much dramatic energy, and her vocalization was excellent, with a few trifling exceptions excusable under the circumstances. Her voice is bright, sympathetic and of pure quality, and she has been well-trained. She was favorably received.

The history of the origin of the Theatre Francaise is intimately connected with the life of Moliere and his works. After Moliere's death his wandering company were compelled to quit the Palais Royal and to amalgamate with the troupe of the Marais. The two companies opened a theatre in the Rue Mazarin, on a July Sunday in 1673, by a performance of Tartuffe. They were subsequently united with the company of the Hotel de Bourgogne, and became, in August, 1680, the privileged royal troupe of what was then vulgarly called French comedy.

Professional doings.

Paris has been over excited by the festivities at the Comedie Francaise, which took place on the occasion of the bi-centenary of that institution. They ought to have taken place on Aug. 25, for it was on that date, in the year 1680, that the now famous theatre gave its first performance in the little hall of the Rue Guenegaud. But August is a very bad month for this kind of thing, and the Comedie Francaise very sensibly selected Oct. 21, the date upon which, two hundred years ago, a *lettre de cachet* of Louis XIV., gave to the company the exclusive right to give theatrical performances in the city and suburbs of Paris.

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

Boston.

At the Boston museum, there has been a revival of Mrs. Walthrop's Boarders, and Masks and Faces, and I need not tell you how effectively they were done, when you know that William Warren, Charles Barren, Joseph Howarth, Annie Clarke, Mrs. Vincent, and May Davenport appeared in the representation. In Mrs. Walthrop's Boarders, Messrs. Warren and Barron, appeared as Thornly and Raymond. Both gentlemen looked the characters to perfection, and though they made the parts broadly farcical they are parts that will bear exaggeration without suffering. In the favorite play of Masks and Faces, the acting was extremely good. Annie Clarke played Peg Woffington almost to perfection, and in a way which is beyond the capability of any other leading actress in the country. Her acting in the last act gained her such applause from the audience, as I have rarely seen at the museum. Mr. Warner never appeared to better advantage than he did on Friday night, and from the beginning to the close of the performance, his equalled very movements was eagerly watched, his every utterance commanded attention. His almost child-like buoyancy, under the fleeting clouds which have such a charm for him, in meeting Woffington, his interview and story were consummately artistic, and splendidly effective. I know of but one Triplet upon the stage, who can compare with Mr. Warren's, and that is Charles Fisher's. Both actors stand unrivalled in the role. Miss Davenport was earnest and tender in her acting. Mr. Howarth was very good and Mr. Hudson made an excellent Colley Cibber. Mr. Wilson supplied an amusing portraiture. This week the new play of Sixes and Sevens, from the pen of Edgar Fawcett, with all the principal members of the co. in the cast.

Ada Cavendish's performance of Josephine Clairon in Soul of an Actress at the Park Theatre last week, was the best evidence which I have had lately that the performance of even a "star" to be either effective popularly, or meritorious artistically, needs to be sincere, and that even the best actresses need to feel a part before they can impersonate it. It was Miss Cavendish s first appearance here in the character, and possibly empty benches had a slightly disheartening effect upon the reality of her earnestness and passion. At all events there were two noticeable defects of her performance, and her emphasis and other elements of her elocution were careless and hurried. Her threats and demonstrations were equally indifferent because they were evidently unreal. Rolling one's eyes, compressing one's lips, setting one's teeth are all not only legitimate, but admirably effective, when in nature or in art they are expressions, natural or artistic of emotion felt either naturally or artistically, but felt always sincerely. These aspects and expressions of Miss Cavendish were apparently perceptible throughout the play. One moment you think you will see something that will startle and electrify, and just as the sensation steals upon you like a flash, it vanishes, owing to the great faults of the actress. I liked Miss Cavendish's Beatrice, it was an excellent performance, but her artificiality and want of depth in Josephine almost obliterated my kind expressions. If Miss Cavendish was an actress new to Boston her Clairon might appropriately be criticised on its absolute merits and defects, as indicative of the actress's powers and weaknesses. As it is her capacities are so well known that I have simply measured her performance by the standard which her own acting affords. Excepting the Maurice of Mr. Boniface which was respectable, and the Julie of Laura Bascom which was a delicate and pretty conception, nothing else in the performance calls for mention. Business was very bad all the week. Lotta opened on Monday night to a crowded house, appearing as little Nell and the Marchioness.

At the Boston Theatre the celebrated spectacular play of Children of Capt. Grant continues to draw good houses. It will be impossible to criticise or even enumerate all the beauties of the play and the ballet. Nothing as good has been seen here for some time. The acting has greatly improved. Mark Price is to be credited with a careful, vigorous and well-discriminated portraiture of Ayrton. M. J. Jordan excites much enthusiasm by his earnest acting. Otis Skinner is young in the profession but he is bound to make his mark and if perseverance, study and attention will do it. This piece is destined to keep the boards of the Boston for some time.

Robson and Crane did a very large business with Sharps and Flats at the Globe, showing the popularity of the great comedians with a very bad play. I trust that next season these gentlemen will have a play suited to their abilities. This week Strakosch and Hess Opera co. in Aida, Faust, Carmen, Fra Diavolo and Bohemian Girl. The season promises to be a brilliant one. On Friday the sale of seats for the Bernhardt engagement commenced, and $26,000 was received at the box office in a few hours. The house is all sold for the Bernhardt season. Who can doubt the financial success of the star? None.

Corinne and her co. appeared at the Gaiety last week in Cinderella. The co., taking it altogether, is undoubtedly the best of its kind we have had here for some time. Cinderella was exceedingly well performed, and most of the popular airs were redemanded. Corinne appeared as the heroine, and her exquisite acting and vocalization were warmly appreciated. Corinne is a wonderful child, and if properly nurtured will some day take a prominent place in the theatrical world.

This week, Grim Goblins, at the Howard Athenæum. Fannie Louise Buckingham in Mazeppa, Rice Brothers, Green and Rene, John West, le Petite Victor, made up an attractive bill for this week.

The Boylston Museum gave a grand performance last week to excellent houses. Murphy and Shannon, Murphy and Mack, Favor and Shields, Charles Waterfield, Cardella and Victerelli, Al Filson, Sam Martin, Georgie Melnette, Lizzie Parker, Lou Arnott, all appear this week in an attractive olio.

Items: John J. Sullivan has a new play and will shortly produce it in this city.—The Novelty Theatre opened on Monday night in a new play called Mississip, with Daisy Markoe as the attraction.—A number of Boston gentlemen have been written by Mr. Stetson to go with him to New York to meet Salvini on his arrival.—Kate Field had a crowded house at her monologue recital.—John E. McDonough, Robert Fulford and Annie Pixley were in town on Sunday. Their success in the surburban cities, has been something unprecedented. They played M'liss in Lowell to a $800 house and in the little town of Waltham to $500. Miss Pixley is a charming actress and a most accomplished lady, and the good wishes of all Bostonians go with her.—Mary Beebe, of the Ideal Opera co., will make her last appearance in public at the Boston Museum, 20th inst. Fatinitza will be the attraction with Adelaide Phillips as Fatinitza. This will be Miss Phillips' first appearance on the Museum stage for twenty-three years, her last appearance there being for the benefit of W. H. Smith. It was shortly after Miss Phillips' return from Europe where she had pursued her studies for the operatic stage, which career she has so satisfactorily followed to the approbation and delight of thousands.—Nat Goodwin has engaged the sparkling Daisy Ramsden, late of Leavitt's Burlesque co., to do Minnie Clover vice Alice Burville, who will in the future enact Constance.—The Froliques follow the Opera at the Globe Theatre.—Miss Athena goes out with the Salvini co. in December.—J. S. St. Maur, late of J. B. Polk comb., is in the city.—D. F. Melville is engaged by McDonough and Fulford.—May Davenport has been very ill for the past week, but was able to appear Friday night.—Norah Bartlett, pupil of Rachel Noah's, is engaged at the Museum.

Baltimore.

Holliday Street Theatre (John W. Albaugh, manager): Maggie Mitchell drew good houses this week; audiences in thorough sympathy with the star. R. Fulton Russell sustained the favorable impression he made last week, and the co. is good. Next week, Maude Granger.

Academy of Music (Samuel W. Fort, manager): Dudley Buck's new comic opera, Deseret, was given, to small houses. The opera will never become popular; it is, on the whole, too heavy. Belle Cole made a hit in her saucy song of "Bad Scram," and showed herself to be a competent artiste. Next week, Salsbury's Troubadours.

Ford's Opera House (John T. Ford, proprietor and manager): The Tile Club appeared here; it is an excellent co. Next week, the Gosche and Hopper co., in One Hundred Wives.

Monumental Theatre (Ad Kernan, manager): The Boy Detective, with N. S. Wood as the star, ran to good houses through the week. The drama belongs to the sensational school, and was especially relished by the lovers of exciting situations, the "gods."

Front Street Theatre (Dan A. Kelly, manager): Business was good last week. Frank White and Dan Kelly opened the programme with an amusing farce, Rudiments of Acting; Ripley and Reed, in musical specialties; and Lawton and Fash, the eccentric Ethiopian comiques; May Diamond, the pretty little serio-comic singer, sang some new songs pleasantly, and Tibbe and Hetlinger did their German and Hebrew specialties. The performance closed with the military pageant, The French Spy, in which Mlle. Morlacchi sustained creditably the characters of Henri St. Alme, Hamet, and Mathilde de Meric. Next week, America's Emeralds, Billy and Nellie Howard; Melvin and Mertens, acrobats; and the Hull Twin Sisters, song-and-dance artistes. C. W. Barry will appear in his own sensational drama, Roped In.

Chicago.

Haverley's (J. H. Haverley, manager): Smith and Mestayer's Tourists have scored another successful engagement. Considerable changes have been made in the piece since last year. The co. has not been improved by the changes in the cast. Henry Watson, W. A. Mestayer, Will H. Bray, J. N. Long and Carrie Swain, Jeanette Reifferth act and sing well and furnish the humor of the piece. 8th, Kiralfy's Around the World in Eighty Days.

Hooley's (R. M. Hooley, manager): Lawn Tennis as presented by the Comley Barton co. furnished amusement at this theatre to crowded houses. Musically this comb. is very strong. John Howson is immensely funny and made quite a hit as Cornwallis Algernon Prout. Digby V. Bell has a fine voice and is a good comedian. James Barton plays his part to perfection. Hetty Tracy is a very pretty lady who acts with vivacity and sings acceptably. Lillian Brooks-Bell has a sweet voice and her solos are rendered delightfully. Mrs. J. H. Row, as the old lady, gives a thoroughly amusing representation. J. C. Armand is a tenor of considerable merit. W. Lennox has a good dialect, and as an Irishman succeeds in pleasing the audiences. The play is full of bright repartee, the scenery in the last act showing the interior of the Man Tamer's Club is elegant. The costuming of the co. is very good. 8th, Collier's Union Square co. in The Banker's Daughter.

McVicker (J. H. McVicker, manager): Mr. and Mrs. George S. Knight in Otto, to good business. The play is excellent, and the co. possesses great strength. Mr. and Mrs. Knight introduce their specialties in the way of songs and dances, which constitutes a very attractive part of the programme. The support included W. H. Collings, Harry Pierson, A. Lindsay, Robert Brower, Walter Bronson, C. F. Herbert, Irene Worrell and Mrs. D. B. Van Deren. 8th, J. B. Polk in A Gentleman from Nevada.

Grand Opera House (J. A. Hamlin, manager): Agnes Robertson, supported by an excellent co., has had no reason to complain of the patronage she has received here. Good houses have been the rule. Miss Robertson is a very sweet and natural actress, and without doubt, is the only successful dialect actress on the American stage. As Arrah-na-Pogue, in the Irish drama of that name, she gives a delightful performance of great merit. During the week she also played Jessie Brown with great force and good effect. Her co. is an efficient one. Charles Wheatleigh, Luke Martin, Florence Noble and Henry Dalton, all do exceedingly well. 7th, Barlow, Wilson, Primrose & West's Minstrels.

Olympic (Z. W. Sprague, manager): Maud Forrester in Mazeppa, closed her second week's engagement, to good-paying business. 8th, Snelbaker's Majestic comb.

Fox's Theatre (Robert Fox, manager): The Miner's Pledge, a hodge podge of nonsense of the bowie knife order has been the attraction here, to good business. The Alfredos, Miss Cushman, Rice and Barton, were among the variety performers in the olio. 8th, George A. Hill in Perjured, with Robert Nickle and others in the olio.

Items: J. A. Lord, with a full co., left for Deadwood 6th.—The Black Crook will be continued at National Theatre for another week. The performance is a very wretched one.—Clark and Marble's Tile Club put in an appearance at Hooley's 15th.—Harry Wall now manages J. B. Polk, who will appear at McVicker's next week.—Roland Reed and Alice Hastings are expected here 11th, to begin rehearsals for Gulick & Blaisdell's Arabian Night. W. H. Stewart has been engaged for this co.—Hazel Kirke will be produced at McVicker's 15th.—The Gilberts in Little Barefoot, have acted well and pleased the Halstead Street Opera House audiences this week. Next week Uncle Tom's Cabin will be played at this house.—The Iron Hand comb. is under organization, with Frank McKinstry at the helm.—Lost in London at the Stock Yard's Theatre 8th.—Robert McNair and Lizzie Ingles leave week after next for St. Louis under engagement to support Barney Macauley.—Luke Schoolcraft is in the city.—The Agnes Robertson co. disband here, it is said on account of bad management.—David Strong is painting transformation scenes for Haverly's New Mastodons.—Charles L. Howard is getting together a comb. to produce Mrs. Josh Whitcomb in the smaller towns.—The Crayon Comedy co. has received Frank Drew as an accession, he joining them in St. Louis.—Manager Sprague reports that the success of his Uncle Tom's Cabin co. has more than realized his expectations.—Maud Forrester leaves 7th for St. Louis.—Horace McVicker, manager of John T. Raymond, reports business for his principal as very good.—The German Dramatic co. will appear in a German dramatization, by Heinrich Lamb, of Daniel Rochat at McVickers 7th.—Frank Mayo is engaged for week of 15th at Grand Opera House. He will play Van the Virginian.—Hershe's Hall has been remodeled and refurnished, and Mortimer's Mysteries will begin a season 15th.—The correspondent who scribbles for a so-called dramatic and society paper, has taken upon himself to deny the report that Manager Hooley had been acting in bad taste, by making some derogatory remarks as to Leavitt's Specialty co. If Mr. Hooley had denied the truth of the report under his own signature I would have believed him, but the denial coming from such a source as the one mentioned, is as good circumstantial evidence as I need to confirm its entire truth. The same scribbler troubles himself exceedingly about a report circulated by Dan Henderson, dramatic critic of the *Tribune*, to the effect that Hooley was going to trade his Chicago Theatre with Haverly, for his Brooklyn Theatre. He thinks that by circulating the report that it has done Manager Hooley a "lasting injury." I should say that it would be more likely to have damaged Mr. Haverly.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): The fact that Joseph K. Emmet, despite his well known failing, is a profitable card, is sufficiently attested by the succession of packed audiences at the Grand during the past week. With the exception of a slight huskiness in his upper notes, Emmet's vocalization is as attractive as ever. In the earlier part of the week an unpleasant nervousness, consequent to his prolonged dissipation, was observable, but the closing performances found him entirely *en rapport* with his audiences. Manager Miles having ascertained to his satisfaction pecuniarily that Fritz retains his hold upon Cincinnati theatre goers, has retained the star for another week. Emmet's co. is one of the best seen at this house during the season. H. B. Snyder in the role of Capt. Hercules O'Doud, made the most of a thankless part. His precocious little daughter Georgie is as clever as ever as little Lena. Fannie Francis, Tillie McHenry, (a sister of Nellie of Troubadour fame and an accomplished artiste in soubrette parts), J. H. Rennie, W. W. Allen, and W. C. Miller rendered very acceptably their several roles. Saturday evening Ticket of Leave Man was put upon the boards, Emmet taking a rest. The receipts for the week reached fully $8,000. Fritz in Ireland will constitute the programme for the current, and indications are that business will equal if not excel the previous week. 15th, A. M. Palmer's False Friend co. 22d (Thanksgiving week) N. D. Roberts, Humpty Dumpty Troupe.

Pike's Opera House (Louis Balenberg, manager): Haverly's Genuine Colored Minstrels, under the immediate supervision of W. H. Bishop and his able lieutenant Bob Filkins, concluded on the 6th one of the most successful engagements Pike's has witnessed this season. The troupe is far superior to anything of the kind seen in this city. Billy Kersands and Billy Banks are excellent in their specialties, as also Alex. Hunter in his imitations The Bohee Brothers, in their neat songs and dances, were encored nightly. The performance concluded with Brudder Bones' Baby, introducing Billy Kersands, Pete Devonear, James Grace and Billy Banks, and was the source of considerable amusement. During the present week Dudley Buck's Deseret will be presented for the first time to a western audience, strengthened as the programme announces, by a chorus of sixty selected voices. Mr. Buck's prize cantata, The Golden Legend, has placed him very favorably before our public, and with such artistes as Julia Polk and Belle Cole in the cast. Deseret will no doubt score a success. For the week beginning 15th, Hoey and Hardie's Child of the State comb. is underlined.

Heuck's Opera House (James Collins, manager): Bartley Campbell's Matrimony co. closed 7th. Business good throughout the week, and justly so, considering the attraction. Matrimony, while good in the main, lacks the salient features and the emotional interest so vividly portrayed in the Galley Slave and My Partner. E. F. Thorne, J. N. Gotthold and Louise Muldener assume roles thoroughly suited to their capabilities, and act their parts to the life. Miss Muldener appeared at Pike's last season and made a very favorable impression. The management mounted the play in good style and the performance was a very smooth one throughout. The Frank I. Frayne comb. will fill out the current week with Si Slocum, followed 15th, by Willie Edouin's Sparks in Dreams.

Coliseum Opera House (James S. Edwards, manager): George C. Charles in the Skeleton Hand, closed 7th. The play is of the strictly sensation order, an Irishman and a whiskey flask contesting hard for the leading responsibility, the former slightly ahead at the fall of the curtain. The Morris Bros. displayed their abilities as song and dance artists acceptably, and Mullely and Fenton did a very neat Irish sketch, and were deservedly encored. Manager Edwards will in future present to the patrons of the coliseum, a fiast class variety performance, and with that object in view, announces the following new people for the week beginning 8th. The Vampiers; Dean, Ella and Juan, grotesque dancers; Charlie Ghidden, comedian; Retlaw and Alton, gymnasts; Grace Garland, song and dance lady; Maud Leigh, serio-comic; John F. Stow, change artist; and little Gay, the child wonder.

Vine Street Opera House (Thomas E. Snelbaker, manager): Notwithstanding the inclemency of the weather and excitement in regard to matters political, the attractive programme presented during the week, filled the house nightly. Prominent among the new arrivals for the week beginning 8th are: Fields and Leslie, refined sketch artists; Joe and Burgess, protean sketch performers; Manchester and Jenning, in songs and dances; and Harry Clark, ventriloquist. Mealy and Mackey, who closed 7th, model their performance considerably after the style of the Kernells, and made a decided hit. Polly Daly and Fred Levantine remain for a second week.

Items: Wash Melville and wife returned to Chicago 1st.—Manager Edwards of the Coliseum was in Louisville during past week, but has returned.—Bob Stevens, business manager for Lawrence Barrett, passed through the city 1st, en route to New York.—Annie Burt Norton is announced to sing at Richmond, Ind., 9th, in a concert given by Choral Society of that place.—A. C. Abrams, assistant treasurer of the Academy of Music, Cleveland, was in the city 3d.—Manager Beckel of the Palais Royal Theatre, New Orleans, is in the city looking for attractive talent.—Al Adams left for Toledo 1st, to take charge of the stage of the Adelphi Theatre.—Jessie Morgan of the late Coliseum stock co., left for Garrett, Ind., 2d, to join the Standard Dramatic co.—The majority of our managers had the election returns announced from the stage last Tuesday evening.—S. P. Cooney, in advance of the Frank I. Frayne comb., is in the city looking after the interests of his party.—J. D. Roome, the banjoist, left for New York city 1st.—Paul Nicholson, late with the Gentleman from Nevada comb., is in the city representing the interests of the Dudley Buck Opera co.—Manager Snelbaker left for Chicago 4th.—Gen. Barton, the ex-California manager, who has been sojourning in Cincinnati for the past week, left for Baltimore 2d.—Marcus R. Mayer, representing Palmer's False Friend co., is in the city.

Philadelphia.

Broad (Leonard Grover and Jay Rial, managers): The opening of this house as a stock theatre took place on Nov. 8., with Our Boarding-House. The audience was large, and as far as may be judged from the initial performance, the co. is fairly good as a whole, and quite strong in some individual instances. First and foremost stands Harry Linden, whose Gillypod is the best I have ever seen. He is a comedian of the old Burtonian school, his facial action being at the same time remarkably artistic, and irresistibly comic. In the test scene in Act II., Linden took the first place, although Leonard Grover played Elevator in his accustomed capital style. Both of them were called before the curtain, and very warmly applauded. The Fioretti of Herbert Archer comes next in the order of merit; C. H. Kidder's Dalrymple was good, and Donald Smith's Eligible was fair. Lillian Cleeves Clark did not invest her Beatrice Manheim with sufficient spirit, but she made her points cleverly enough. Belle Mackenzie, of course, made a pretty Miss Colville; but her acting was not strikingly good. Mrs. Lizzie Price Fechter was hardly above the average as Mrs. Dalrymple, Mrs. Charles Poole was acceptable as Mrs. Colville, but Miss Rial was not entirely at home in the role of Mrs. Elgible. It should be borne in mind, however, that this was a first performance, and that with Harry Linden as stage manager, and Grover to assist him, better results may be expected after careful rehearsals and good practice. Grover's comedy My Son-in-Law, is in preparation, and in this play Emma Wilmot will make her first appearance here. A good many people predict that no money can be made in the Broad; but as the theatre is quite pretty, as there is some good material in the co., and as the prices of admission are very moderate, I cannot see why the enterprise should not be successful. On the opening night, the performance certainly pleased a large audience, and there are at least good grounds to hope for financial success.

Chestnut Street Opera House (George K. Goodwin, lessee and manager, J. Fred Zimmerman, assistant manager): Around the World drew good houses on its third and last week, and now gives place to Deacon Crankett, with Ben Maginley, of course, as the Deacon, and a good co. in which Joseph Wheelock has a prominent place. The Deacon will hold the boards for a week. On the 15th D'Oyly Carte's Opera Troupe in The Pirates of Penzance.

Arch (Mrs. John Drew, lessee; Charles A. Mendum, manager): One Hundred Wives, like Around the World, drew well on its third and last week. The play is a good one but Ada Gilman's charming acting discounted the piece itself. Although this little lady looks as though she could hide in an ordinary sized watch fob, whenever she comes on the scene she overshadows and eclipses the rest of the players. I have yet to see a better soubrette than Ada Gilman. This week Mahn's Comic Opera co. in Boccaccio. 15th, Maggie Mitchell, who will be seen during the week in Jane Eyre, Fanchon and Little Barefoot.

Chestnut (Charles S. Morley, lessee; William H. Daley, manager): Sol Smith Russel and co. did fairly with Edgewood Folks for two weeks. This week Laurence Barrett in Richelieu, Marble Heart, Yorick's Love and Julius Cæsar, Barrett playing Cassius; 15th James H. Herne's Hearts of Oak. The sale of seats for Bernhardt, who is booked to appear in January has already reached $10,000 and is still progressing.

Walnut (George K. Goodwin, lessee and manager; S. F. Nixon, assistant manager) Last week Leavitt's Burlesque Opera: Troupe in Carmen, to good business, and this week in La Fille du Tambour Major; 15th, Annie Pixley as M'liss.

Park (George K. Goodwin, lessee and manager): The Lingard-Dalziel Burlesque co. in Robinson Crusoe, last week to good business, and in Oxygen this week. I shall put myself under the "influence" one night this week and then tell the readers of THE MIRROR how I like Oxygen; 15th, Jarrett and Rice's Fun on the Bristol.

Wood's Museum (George Wood, manager): Last week Blow for Blow and the Ticket of Leave Man constituted the programme. In Blow for Blow, Lillie Hinton played the dual role of Mildred Craddock and Alice Petherick, and her acting was even and good, as I believe it would always be were she to play only such roles as are within the limits of her abilities. Charles D. Herman as John Drummond, and Jay Hunt as Spraggs, were very fine. In the Ticket of Leave Man Herman played Brierly in an artistic style. Helen Ottolengui gave a fine rendition of the role of May Edwards, and Mrs. Saphore played Mrs. Willoughly capitally. This week Lancashire Lass and Married Life. Next week Hunchback, with Lillie Hinton as Julia, and Helen Ottolengui as Helen and Ingomar, with Lillie Hinton as Parthenia. Harry Meredith will be the Walter and the Ingomar.

National (Lawrence Monroe, lessee; T. F. Kelly, manager): J. W. Wallace last week with the Destroying Angel, to fair business. This week E. F. Goodrich in Just His Luck, and in Grizzly Adams, together with some good variety people.

New Orleans.

Academy of Music (David Bidwell, manager): Hoey and Hardie's Child of the State comb., are now playing the closing nights of a fair week's engagement at this theatre. The play has won very favorable comments here, and has been cleverly acted by the co., Ellen Cummins has attracted attention by the capital acting of the character of Gen. Rande, T. W. Keene and co., open here on the 8th, playing a regular Shakespearian round of characters for one week.

French Opera House (M. de Beanplan, manager): Everything is in readiness for the opening of this house, on the 8th, and our music-loving public is on the tip-toe of expectation. Every available seat in the house has been secured. The opening opera is Robert Le Diable.

Grand Opera House (Thomas A. Hall, manager): The Abbot Opera co., closed a not very profitable week's engagement, at this house, Oct. 30, since which time the Criterion Comedy co., have held the boards with their laughable comedy of Freaks, as the attraction. Business has not been large, Sunday Nov. 7, Rose Eytinge, Cyril Searle and co., will produce L'Assommoir. The engagement is for one week, and new scenery has been prepared for the play.

St. Charles Theatre (David Bidwell, manager): Tagliapietra's Italian Opera co., opened for the season last Sunday night. The engagement has not been a success. The co. propose going from here to Texas. Alice Oates and party, begin a week's engagement at this theatre, on Nov. 7, and will be followed by the Rentz-Santley Novelty co.

Items: Henry Greenwall, of the Galveston Opera House, was in the city last week negotiating with the Tagliapietra Opera co., for an engagement.—Manager Bidwell, of the Academy of Music, invited the orphans of the Female Asylum, to visit his theatre last Wednesday matinee, to witness A Child of the State.—Miss Mary Stuart, of the Criterion Comedy co., claims to be the sister of Stuart Robson, and to have had two brothers, members of the Washington Artillery of this city.—Strakosch had booked Agnes Robertson, at the Grand Opera House, but has telegraphed Manager Hall to be released.—Rose Eytinge arrived here direct from New York on Wednesday.—On last Saturday evening, Manager Bidwell had the St. Charles Theatre lighted up for the first time, and invited members of the press and a few friends to inspect this elegant house.—Charles McGeachy, formerly of the Miles Juvenile Opera co., left here a few days ago for New York. He will, hereafter, Manager Haverly's Colored Minstrels, and not go in advance of Hazel Kirke as supposed.—George Hoey's wife, was suddenly called have a few days ago, by the news of the dangerous illness of her mother.

St. Louis.

Grand Opera House (John W. Norton, manager): Willie Edouin's Sparks made a good hit during the week. The play is interesting and is full of merry, mirthful business. Willie Edouin, Jacques Kruger, and Alice Atherton were all particularly good. Ida Shapleigh and Lotta Belton won loud applause by their brilliant vocalism. On the 8th the Pullman Palace Tourists will put in an appearance.

Olympic Theatre (Charles Spalding, manager): John McCullough's second week showed a little falling off about election time, but business immediately assumed its former big proportions. It is the most successful engagement McCullough has ever played here. This week he has given Richard III., Richelieu, Julius Cæsar, Othello, Virginius. At the Saturday matinee Hamlet will be produced. On the 12th, Frank Mayo will appear in Bartley Campbell's play, Van the Virginian.

Pope's Theatre (Charles Pope, manager): Gulick & Blaisdell's Hop Scotch comb. has done a poor business during the past week. The co. is one of the best of its class on the road, and they furnish a fine entertainment. Monday next, Hazel Kirke will be given.

Theatre Comique (W. H. Smith, manager): The excellent variety show given by Manager Smith at this theatre is drawing large audiences. This week the protean star, John W. Ransone, who has been well billed, appeared in his piece, Across the Atlantic. He was supported well.

Items: Charles Krone, the favorite St. Louis heavy man in days gone by, made his first appearance for a long time at the Comique this week.—The Eppstein Brothers had a fine testimonial benefit at Pope's Theatre last Monday night.—Messrs. Noxon, Halley and Toomey have contracted to supply the new opera house with twenty full sets.

San Francisco.

There is not much to record, as the week's business at the theatres was interfered with by absorbing interest manifested in the Presidential struggle. Messrs. Shannon and Edeson in A Golden Game, opened at Baldwin's on the night of the 25th, to a good house, and though their support was not altogether satisfactory, the play gave general satisfaction. The attendance continued fair until late in the week. A Golden Game will be played all through the engagement. The revival of Pinafore was a lucky venture for the Bush Street, and managed to fill the house pretty well up to Friday night. Political processions and Pinafore didn't go well together after that. It will be continued as the attraction for election week, and will be likely to do quite as well as anything else. The demand for Emily Melville's appearance in Portland is so great that Manager Locke has decided to send the co. there, and Carmen has been indefinitely postponed. Milton Nobles and his Phœnix is spoken of as the succeeding attraction. The wonderful success of Nellie Calhoun, on the occasion of her debut, led the public to expect greater things of the young lady than is possible just yet, and that she failed to reach expectation in making her appearance as Marianna, in Sheridan Knowles' beautiful play of The Wife is not so surprising. In some portions of the play, Miss Calhoun showed the amateur more than on her opening night. It is in the scenes which partake of the emotional that she excels. Thursday nights' audience at the Grand was of moderate proportions. The matinee performance Saturday was more enjoyable although its preparations were limited. Miss Calhoun's next appearance will take place at the California Theatre, as Margaret Elmore, in Love's Sacrifice. Adele Waters, a handsome and accomplished young society lady, who has been preparing for the stage for some time under the tuition of Mrs. Julia Melville, will make her debut on that occasion as Herminie. Miss Calhoun will also appear at the matinee 13th as Julia in The Hunchback, and Miss Waters as Helen. If these two performances prove successful Miss Calhoun will take the California Theatre for two weeks from Nov. 22, and play

an extended repertoire, preparatory to starting out as a star under Mrs. Melville's management, as that experienced lady entertains every confidence in her pupil and with good reason. The opera of Fra Diavolo is he reigning attraction at Tivoli Garden, and is handsomely put on the stage. As the brigand chief, Mr. H. Gates excels anything he has hitherto done, which shows grand opera to be his forte. Hattie Moore, on the other hand, is in her element in comic opera, and is therefore overweighted as Zerlina, though she sings the music correctly. It is like putting a soubrette into leading lady's parts. The variety performances at the Adelphi would be tame just now, but for Effie Johns and her dramatic support, which embraces the popular Mollie Williams, and the sterling young actor, C. H. Mestayer. A Terrible Test was revived with good effect last week, and this week Miss Johns will give further evidence of her great versatility by appearing as Fanchon, the Cricket.

Items: Charles H. Goodwin, the young and popular manager of Baldwin's Theatre, received his initiatory experience in the business some six years ago, under the auspices of J. H. Haverly, which will account in a great measure for much of his present success.—The veteran manager, Thomas Maguire, intends a visit to Europe with his family, and on his return will locate either in New York or Chicago.—The German co. giving Sunday performances at the California Theatre is losing its popularity fast, and unless Mme. Genee changes her managerial policy, and exhibits more regard for public opinion than for her personal favorites, she will be compelled to join the theatrical exodus that is periodically emigrating Eastward.—Charles E. Locke, the enterprising manager of the Bush street Theatre, has received an offer from Samuel Colville and R. E. J. Miles for the transfer of the Emelie Melville Opera co. to their joint management, to make an extended eastern tour. If negotiations are completed, the co. will open at Haverly's Theatre, Chicago, the first week in January—Lillie Edgington, a handsome and accomplised young lady of high social standing, will make her debut at Baldwin's on the night of the 26th, with W. E. Sheridan as principal support. The Lady of Lyons is the piece selected for the occasion.

Brooklyn.

Academy of Music: An audience that has never been exceeded in size at this house, greeted the second performance of the opera season last Thursday evening, when Lucia di Lammermoor received a well-nigh faultless rendition. Gerster in the title role, was in magnificent voice; Ravelli the new tenor gave general satisfaction, and repeated his New York triumph; Galassi who was ill, had a capital substitute in Del Puente, whose Enrico proved most enjoyable. Monti (Raimondo), Rinaldini (Artura), Grazzi (Normanno), and Mlle Valergo (Alisa) were all good. The third night of the subscription is the 18th, when Carmen will be sung.

Haverly's: Rice's Bijou Opera Troupe, presented the operettas of the Spectre Knight, and Charity begins at home last week, to small, but delighted audiences. This troupe does not catch on to popular favor, yet the players are competent, the operettas abound in tuneful melodies, the dialogue is crisp, and the costuming and mounting is all that could be desired. This week, The False Friend, by the Union Square co.

Park: Herne's Hearts of Oak comb., did a remunerative business here last week. All the well-known features of the scenery evoked liberal applause, and the cast proved satisfactory. This week, the Soldene Burlesque Troupe, inaugurate their American tour on this stage.

Novelty: The False Friend did fair business at each performance. This week Hearts of Oak.

Hyde & Behman's: The specialty people here last week were Dan and Gussie Hart, Larry Tooley, Hallen and Hart, J. B. Carr, Love Sisters, Herbert Brothers, the Three Rankins, the Four Eccentrics and the regular co., in the afterpiece, Muldoon's Trip to Coney Island. The last named feature proved very weak, and is the last for the present of the Muldoon series.

Items: Extra matinees were given at both Haverly's and the Park on election day.—Robert Mack in charge of the advertising at Haverly's, is shortly to be assigned to Haverly's Lyceum in New York.—Lillian Spencer, who was to have opened at Haverly's on 15th, has had her date cancelled.

Alabama.

MOBILE.

Mobile Theatre (T. C. De Leon, manager): Emma Abbott Nov. 1 to 3, singing to large and delighted audiences. Booked: Hoey and Hardy for 8th and 9th in the Child of the State.

Item: This cosy little theatre has been newly decorated and remodelled and presents a neat, trim appearance. Mr. De Leon promises that he will give Mobile the opportunity of seeing the very best of the travelling combs. He is very popular.

Colorado.

DENVER.

Palace Theatre (E. Chase, proprietor): Doing an excellent business here with Harry Montague's Hunting a Situation for an afterpiece.

Items: The theatrical business is very dull here as this is election week, but we expect a lively season from now until Spring.

LEADVILLE.

Tabor Opera House (A. T. Wells, Jr., treasurer): Katie Putnam played to good houses, week ending Oct. 30, closing with Little Detective. She is becoming quite a favorite and is drawing very good houses, playing Monday, The Old Curiosity Shop; Tuesday, Lena, the Madcap; Wednesday, The Pearl of Savoy.

Grand Central Theatre (Thomas Kimp, manager): Playing Black Crook to rather slim houses.

Connecticut.

NEW HAVEN.

With the exception of Mr. Spaulding's lecture at Peck's Grand Opera House on the 3d, places of amusement have been closed during the week. A co., under the heading of Cross' Virginia Minstrels, gave a poor show at the New Haven Opera House on the 6th, after disappointing audiences on the 5th. Several members came before the curtain, and in explanation of the numerous hitches, said they were destitute. They were of that exceptional class, colored minstrels, and no imitation of the article. Coming: 10th, Fanny Davenport in An American Girl; 12th and 13th, Joseph Jefferson; 15th and 16th, Dickie Lingard's Burlesque co.; 18th, Annie Pixley.

Grand Opera House (Clarke Peck, proprietor): 8th, Abbey's Humpty Dumpty troupe; 10th and 17th, Spaulding's concluding lectures on Roman Art, etc.; 20th, Gilmore's Humpty Dumpty co.

Carll Opera House (P. Carll, proprietor): 8th, a Boston concert co., with Adamowski, violinist; Liebling, pianist, and other artists; 10th, Nat Goodwin's Froliques co.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): 6th, Abbey's Humpty Dumpty co. gave matinee and evening to fair business, only, owing largely to a stormy day; 8th, Fanny Davenport in an American Girl; 9th, Annie Pixley in M'liss; 10th, matinee, and 11th evening, Joseph Jefferson in Rip Van Winkle and the Rivals.

New National Theatre (J. K. Newton, manager): Business good and show above the average. Miss Jennie Belmont who has been for some time living in retirement has joined the co. epartures: 13th, Hogan Bros, Etta May and Renaud McCreedie to New York. New people: Add Weaver and Nellie Parker, Dave Oaks, John Hogan and Lizzie Mowbray. Remaining: Ventine and Bessie Randolph, Dan McCarthy and James Roche. A burlesque on La Grande Duchesse will be the feature of this week's bill.

Items: The Boston Concert co. which was announced for 2nd, gave up before reaching here, and the Opera House was packed with politicians instead of concert goers.

BRIDGEPORT.

The Hyer Sisters comb. in the revised Out of Bondage on the 5th, to small audience. The sisters were in good voice and sung finely.

Items: Tom Thumb and wife have been spending a few days in this city.—The Great London Circus has arrived and gone into Winter quarters here.

WATERBURY.

City Hall: We have had no theatricals the past week; but dates for the next two or three months are now being taken quite rapidly. 9th, Goodwin's Froliques in Hobbies; 10th, Annie Pixley in M'liss; 11th, Abbey's Humpty Dumpty troupe and Tyrolean Warblers.

DANBURY.

Opera House (J. S. Taylor, manager): Hyer Sisters comb. in Shoddy, 6th; Sacred Concert 7th. To very poor business.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Maude Granger last week, to fair business. Rice's Bijou Opera co. in Spectre Knight, and Charity begins at Home. Ada Cavendish 15th.

Ford's Opera House (John T. Ford, manager): Ford and Denham's Masqueraders, 4th, 5th and 6th, in Pranks, One Hundred Wives for week of 15th is the next attraction.

Theatre Comique (Jake Budd, manager): Tommy and Maude Morrissey, Frank and Annie Davis, Johnny and Willie LaRue, Ida George, Grace Rogers and the Tompson Brothers, Harvey Collins in Pink Dominoes, and Jake in Brother Bill.

Georgia.

AUGUSTA.

Opera House (N. K. Butler, manager): Rentz-Santley Female Minstrels, Nov. 1, is the only performance we have this week. The following have engaged nights: Bartley Campbell's Galley Slave comb. 9th; Gus Williams 10th and 11th; Ada Gray 12th and 13th, Jno. T. Ford 17th; Alice Oates 18th; Ford and Dedham comb. 19th and 20th; Rives Concert co. 23d and 24th; T. W. Keene 26th and 27th; Widow Bedott co. 29th and 30th. December: Tony Denier 1st; John T. Ford 8th; Ada Cavendish 9th; Fanny Davenport 17th; Hazel Kirke co. 20th; Comets 23d; Uncle Daniel 27th; Pat Rooney 28th and 29th.

ATLANTA.

DeGive's Opera House: Gus Williams and co. drew large audience Nov. 2. The performance was very entertaining. Rentz-Santley Novelty co. 3d, to good house. Adele Belgarde supported by H. J. Sargent's co. opened an engagement 5th, for the benefit of the Y. M. L. A. building fund. The Hunchback was presented to fair business. Ada Gray and co. will open four-nights engagement 8th, in East Lynne.

MACON.

Ralston's Hall (Turpin & Ogden, managers): Gus Williams in Our German Senator, 3d and 4th, for the first time as a star, and has achieved a remarkable success. He had two of the largest audiences ever in Ralston's Hall. Rentz-Santley co. 5th, to crowded house. This co. is in need of an orchestra; with this exception, they gave general satisfaction. Adele Belgarde, who was billed for Oct. 30, and Nov. 1, and cancelled, has re-booked for 9th and 10th. Booked: Ada Gray 12th and 13th; Alice Oates 17th; T. W. Keene 23d.

ROME.

Nevin Opera House (M. A. Nevin, manager): Ada Gray appeared 5th and 6th, in Camille and Frou Frou, and gave universal satisfaction. She is the best actress we have had this season. Ford's Comedy co. comes 22d.

Illinois.

QUINCY.

Opera House (Dr. P. A. Marks, manager): M. B. Leavitt's Vaudeville and Specialty co., Oct. 30, to only a fair house, owing to political excitement. The programme was excellent. The co. is comprised of the best variety performers. Bookings: Nov. 11, The Bergers; Nov. 22, Banker's Daughter; Nov. 26, C. L. Dairs; Nov. 29, Barney McCauley.

Items: Mr. Ludlow, managing Leavitt's Specialty co., while in the city, made numerous friends by his pleasant manners and courteous treatment. He wished to be remembered kindly to THE MIRROR.—Sullivans Leadville Blondes, who were to have appeared at Veterans Armory Hall, Nov. 3, came to grief at Hannibal, Mo. Their performance was so unsatisfactory, that they were attacked by a mob, and were only saved by the interference of the police. Our city council revoked their license, owing to their obscene advertising.—Joseph Murphy cancelled his date of Nov. 4,—Milton Nobles, owing to change of route, has cancelled Nov. 19 and 20, for later dates.—Our worthy manager Dr. Marks, with his characteristic energy, opened the opera house for the reception of election returns and realized quite a handsome benefit. He was candidate for coroner, but happened to be in the wrong ticket to win and was compelled to get even.

BLOOMINGTON.

Durley Hall (Dr. George Smith, manager): Sunday evening, Oct. 31, Prof. Randall Brown gave an entertainment consisting of mind reading and exposition of spiritualistic manifestation to a small audience. Nov. 3, John T. Raymond to a fair audience; 4th, Joseph Murphy to a good house. Support good. The night was rainy or he would have had a big house. Neil Burgess, as Widow Bedott, to a good house, 5th. Coming: An Arabian Night 18th.

Opera House (Tillotson & Fell, managers): With the exception of political meetings has been unopened since my last. Coming: John Thompson, 6th; All the Rage, 8th; Prof. Fowler, 10th, 11th, and 12th; C. L. Davis, 19th; Iron Hand comb., 20th; Oaken Hearts comb., 22d and 23d.

Items: Mr. R. A. Buck and Lottie Buck passed through the city with Nixon's Uncle Tom to Atlanta. They report good business since leaving Chicago.—William Eversole, the business manager of the jolly Pathfinders, leaves to join the co. 12th. They open the season with a strong co. and some of the finest paper and window work on the road. Mr. Eversole has been assisting Messrs. Tillotsone & Fell on their circuits.—Mlle. Marie Lotta is expected home next week for a short visit prior to opening of the concert season under Mr. Slayton's management.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Joe Murphy and co. played Kerry Gow, 2d, to large and well-pleased audiences. Barlow, Wilson, Primrose & West's Minstrels gave the first minstrel performance of the season on the 5th, to large business. Nixon's Uncle Powers show, afternoon and evening of 5th.

Adelphi Theatre (W. H. Laird, proprietor): Business improving at this house. On the 1st, a host of new faces appeared, among them Jennie Howard, Aggie Williams, Turner and Reese, and Prof. Loomis and dogs. Closing on the 30th, Frank Addis, Allie Sheppard, Ed Gallagher, Harry Spriggs, and the Dale Sisters.

Item: Charley Frye succeeds Harry Spriggs as stage mannager of this house.

ROCKFORD.

Brown's Hall (W. J. P. Norman, manager): Nov. 1, J. Rial's Novelty co. in Humpty Dumpty to large house, giving a very good variety performance. Nov. 4, Gulick & Blaisdell's Guaranteed Attraction No. 1 viz. John Dillon in Electric Light is playing to a crowded house. John T. Raymond in All the Rage booked for the 13th.

ELGIN.

DuBois Opera House: Nov. 4, All the Rage, to large, appreciative audience. Booked: Nov. 6, John Dillon in Electric Light; 8th, Metropolitan co. in Banker's Son; 20th, Gulick & Blaisdell co. in Hop Scotch; Jan. 7, C. L. Davis; Jan. 10, Milton Nobles; 17th, Wheeler's Mastodon Theatre co.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Nov. 2, John T. Raymond; large audience.

Gaiety (Harry DeLare, manager): Departures: Nov. 6, the Tissots, Deably Rickling, Marlour and Starin. Arrivals: Nov. 8, Lottie Richmond, Billy Wolf and Jennie Fowler. Paying business to large houses.

AURORA.

Opera House (Corbel & Watson, managers): Nov. 5, All the Rage; 6th, John T. Raymond, in Col. Sellers both excellent; seats were all sold a week in advance. Coming: Dec. 10 and 11, Mackay-Sylvester troupe.

Indiana.

INDIANAPOLIS.

Dickson's Park Theatre (J. B. & G. A. Dickson, managers): Hazel Kirke comb. to large business Nov. 4, 5 and 6. The piece was well set, and the co. unusually strong. Hazel Kirke may be considered one of the author's strongest efforts, bristling with features and dramatic situations especially attractive and agreeable; a well balanced plot, with a sparkling dialogue that at once captivates a critical audience.

Dickson's Grand Opera House (J. B. & G. A. Dickson, managers): Closed. Booked: Mr. and Mrs. George Knight in Otto 8th, 9th and 10th; C. L. Davis 11th, 12th and 13th.

English Opera House (Will E. English, manager): The anti-Mormon sensation or California Through the Death Valley, to fair business, Nov. 4, 5 and 6. Owing to the border life cast of this drama, and the blood-curdling situations, it drew large houses. Will return 9th and 10th. Booked: B. Macauley 11th, 12th and 13th; The Tourists 15th.

Academy of Music (Fred Fulton, manager): During the past week there has been a series of fair houses with a good variety entertainment, full of spicy farces and a sparkling olio.

Gilmore's Zoo (Will Turner, manager): The entertainment of the week just closed has been a variety performance of the usual strength, and full of the usual agreeable numbers that constitute the olio at this theatre. Coming: Carl Hurtz, Cincinnatius, Curana and Mason, Emma Bell, Haley and Flynn and Blanche Stetson.

Park Theatre: Booked: Bartley Campbell's Matrimony 11th, 12th and 13th.

RICHMOND.

Grand Opera House (Vaughan Bros., managers): Janauschek appeared to fair audiences, the 1st and 2d in Mother and Son and Bleak House. Her support was good throughout. The Beethoven Liederkrauz, assisted by Annie B. Norton, of Cincinnati; A. B. Darby and William Bach, will present Mozart's Twelfth Mass, 9th and 10th.

Phillip's Opera House (N. L. C. Watts, manager): Oliver Doud Byron in Across the Continent 13th, Sol Smith Russel 17th, and Hall's Strategists 29th.

Items: Harry D. Graham is visiting his home in this city.—Janauschek claims the receipt of an offer from John Stetson of $500 per night, to support Salvini for one week, but under no consideration will she accept.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): John T. Raymond in My Son Nov. 1, to the best house of the season. Coming: Fannie May's Royal Blondes Nov. 6; Willie Edouin's Sparks Nov. 8; B. Macauley in A Messenger from Jarvis Section Nov. 10; Miles' Juvenile Opera co. Nov. 11 and 12.

Arena: VanAmburgh & Co.'s Circus Nov. 2, to good business. Poor performance.

KOKOMO.

Kokomo Opera House (D. T. McNeil, manager): E. M. Crane's Comedy co. came Oct. 29th, in Rip Van Winkle, to jammed house. C. L. Davis will appear 6th; John Thompson and co. come 17th in Around the World.

Frankfort Opera House (D. T. McNiel, manager): John Thompson and co. Nov. 16, in Around the World.

Tipton Opera House (D. T. McNiel, manager): John Thompson and co. 18th, in Around the World.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Mackey-Sylvester co. in Our Flirtations and Caste, to large business, Nov. 3 and 4. Performance good and highly appreciated by the audience. 5th, Frank Mayo, to fair house. Miles' Juveniles appear 9th and 10th in the Little Duke and Chimes of Normandy. George S. Knight 11th in Otto.

VINCENNES.

Green's Opera House (William Green, manager): Oct. 30, John T. Raymond as Sellers, to a fair house. His support good. Billed: 5th and 6th, Mackay and Sylvester co.

LOGANSPORT.

Dolans Opera House: Closed this week. Barney Macauley 8th.

Iowa.

DES MOINES.

Academy of Music (Wm. Foster, manager and proprietor): Forbes and Cotton comb., 28th, 29th and 30th, and matinee in True Devotion and Black Diamonds, True Devotion being repeated last night to good houses. Mr Cotton created a great deal of amusement in his special characters, and the various casts were all well-sustained. Little Adaline Cotton was at her best, and added a large number to her list of friends in Des Moines.

Moores Opera House (N. N. Moore, manager): Oct. 30 and Nov. 1, Neil Burgess Widow Bedott to light business. Collins Banker's Daughter comb., 3d and 4th to good houses. They are a first class troupe.

KEOKUK.

Leavitt's Vaudeville and Specialty co. appeared here Nov. 1, to a good house. Nov. 2, Neil Burgess as Widow Bedott, to immense business. Joseph Murphy is announced to play here Nov. 6, in the beautiful Irish drama of Kerry Gow. Coming: Roshelle the young actress; Mary Anderson, Salvini, J. W. Keene, McCullough and Minnie Palmer.

CEDAR RAPIDS.

Opera House (C. G. Greene, manager): Harry Webber in Nip and Tuck, Oct. 30. Good business. Collier's Banker's Daughter Nov. 2. Big house; best attraction we have had this season. Booked: Leavitt's Vaudeville and Specialty co. 4th; Gulick-Blaisdell No. 3 Hop Scotch 10th; The Banker's Son 13th; Rival Grand Opera co. 22d; Florence Herbert 23d, 4th, 5th, 6th and 27th; Mile's Juvenile Opera co. 30th; Holman Opera co. cancelled.

DUBUQUE.

Opera House (G. D. Scott, manager): Leavitt's Vaudeville and Specialty co., came 3d to a good house. The co. is strong in every respect. Collier's Union Square comb., in Banker's Daughter, appears on the 6th; Mary Anderson is billed to appear 8th, in Evadne; John T. Raymond as My Son 10th, and Col. Sellers 11th.

Kansas.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): The Berger comb., to fair business, 29th; Big Four Minstrels, to a packed house, 2d.

LEAVENWORTH.

New Opera House: Patti Rosa, supported by Robert Scott (her husband) and a fair co., appeared in Chance, a variety drama, Oct. 29th and 30th and Nov. 1, to good business. Morton and Homer's Big Four Minstrels played here 4th, to good business. This is by no means the Original Big Four. Coming: Leavitt's Vaudeville co. 11th.

LAWRENCE.

Milton Nobles has canceled all his dates for Kansas and Nebraska, and has gone to California. Plays here early next year.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Frank Mayo and co. played a four nights' engagement at this house ending Nov. 4, to fair business. Van the Virginian was on the boards until the last night, when Davy Crockett was substituted. Booked: Nov. 8, 9 and 10, Bartley Campbell Matrimony comb., 12th and 13th, Mr. and Mrs. George S. Knight; 18th, 19th and 20th, Abbey's Humpty Dumpty comb.

Opera House (John T. Macauley, manager): Miles Juvenile Opera co. played a three nights' engagement here, opening Nov. 4, in Pinafore, 5th, Little Duke, 6th, Chimes of Normandy, to fair business. The co. gave satisfaction. Booked: Nov. 9, for five nights Willie Edouin's Sparks comb. 18th, 19th and 20th, Oliver Doud Byron.

Knickerbocker Theatre (Nellis Borden, proprietor): A first class show was given during the past week to good business. New faces 8th: Billy DeVern and Lotta Warde, W. L Vanolar, Clifford and Kelly, Fred J. Huber and Kitty Allyne, Elisi Kruger, Maud Clifford. Retained: Charles Frey and Florence Marshall.

Buckingham Theatre (James Whallen, lessee): New faces 8th. The Murrays, Tom and Henrietta, Minnie Blair, Rosa Malbury, Maggie Murray, Gallagher and Mack, Bertha Warring, and DeArleys Sisters. Fair business.

Maine.

PORTLAND.

New Portland Theatre: Nov. 1, 2 and 3, the McGibeney family gave a very pleasing musical entertainment to fair business; 4th, 5th and 6th, Minnie Palmer in Our Boarding School, to good houses. Miss Palmer was suffering from a severe cold, and was in poor voice through the engagement, but she acted with great vivacity and grace. The support throughout is excellent.

Massachusetts.

LOWELL.

Music Hall (Emery & Simons, lessees): 6th, Annie Pixley to standing room only; 11th, the Originals in Evangeline; 12th and 13th, C. L. Graves; 17th, Agnes Leonard in Woman's Faith.

Huntington Hall: 6th, Spanish Students to a fair house; 10th, Prof. Churchill; 11th, Ideal Opera co. in The Sorcerer; 17th, Germania Orchestra.

LYNN.

Music Hall (George W. Heath, manager): The Fairbairn Family came the 3d, in Manager Heath's Concert Course, and gave excellent satisfaction to a good house. The Palestine Arabs appeared on the 5th, to a crowded house in the Star Course. The entertainment did not give satisfaction. Mr. Rock, the manager, attempted to apologize by stating he did not know what they were when he engaged them. Booked: Agnes Leonard in Woman's Faith the 15th; Kate Thayer's Concert co. and the Spanish Students the 16th; Mr. Stoddard's lecture course commences the 17th; Mrs. G. C. Howard in Uncle Tom's Cabin the 20th, and C. L. Graves the 22d.

Theatre Comique: Ada Belmont's Female Minstrels were advertised to appear the 4th, under the management of John Deboney. The orchestra would not play unless they received their pay in advance. Mr. Gordon, agent for the theatre, to help them out, advanced them five dollars, and then they started for Boston, and would not play. There were not over fifty persons in the house, and the management returned the money, and the show "busted."

SPRINGFIELD.

Opera House (W. C. Lenoir, manager): Joseph Jefferson in The Rivals, 8th, to a large business. This was Mr. Jefferson's first appearance here for a number of years. Redpath Concert co. 11th; cancelled, Jollities comb., 13th. Prof. Cromwell, 15th to 19th; Agnes Leonard, 20th.

FITCHBURG.

29th Fun on the Bristol, Jarrett and Rice's co., to poor business. 31st Redpath's Colored Musical comb.; Concert very good and audience large. Nov. 4, Abbey's Original Spanish Students gave a fine concert. Booked: Bennett and Moulton's Juvenile Opera co. 13th.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Nov. 1 Joseph Jefferson as Bob Acres attracted a good house. Monday, 8, we have Annie Pixley in M'liss.

Mechanics Hall: Boston English Opera co. in Fatinitza Nov. 8.

Michigan.

DETROIT.

Detroit Opera House: The past week has been an unusually dull one, the only attraction at the Detroit of any account was Gill's Goblins, for two nights. This delightful party gave a very enjoyable entertainment and deserve the success they earned. This week the Comley-Barton co. in Lawn Tennis first three nights followed by the Harrisons in Photos the latter half of week. The Photos party contain excellent material and present a very enjoyable entertainment. Next week All the Rage for six nights.

Whitney's Grand: Closed the past week owing to non-fulfillment of the Kiralfy engagement. This week John A Stevens and co. in Unknown and Passion's Slave entire week. Next week Haverly's New Mastodon Minstrels Monday and Tuesday, and Mrs. Scott Siddons the remaining four nights.

Items: B. E Woolf is in high clover at present, or ought to be, two of his plays are a peculiarity, the other an eccentric, being presented to Detroit audiences the same week.—H. E. Abbey wanted $3,000 cash to play the eccentric Sarah one night each at Detroit and Toledo. Manager Whitney would have accepted the terms but not the conditions, and therefore negotiations fell through.

GRAND RAPIDS.

Power's Opera House (William H. Powers, manager): Nov. 3, Mary Anderson, after an absence of over three years, appeared as Bianca in Fazio. Atkins Lawrence as Fazio, was good, and the remainder of the co. sustained their parts well. Booked: 5th and 6th, The Harrisons in Photos; 19th, Pat Rooney comb.; 20th, Haverly's New United Mastodon Minstrels; 22d, Mrs. Scott Siddon's; 23d, All the Rage.

Items: Joe Brooks was here with the Anderson party.—Smith's Opera House has run to fair business this week.

ANN ARBOR.

Hill's Opera House (P. J. Whitney, manager): 1st, Snelbaker and Bentin's Majestic Consolidation co. drew an immense house, mostly students. The entertainment was a good one of its kind. 5th, Barney Macauley's Messenger, to a small audience.

Items: Hill's Opera House is soon to be remodelled.—Mrs. Col. Burleigh, a former actress, now residing here, has applied for divorce.—Haverly's Mastodons the 11th, will capture a crowd.

KALAMAZOO.

Union Hall (J. Chase, manager): 2d, Macauley's messenger from Jarvis Section; light house. Gave satisfaction. 4th, Snelbaker's Majestic comb. Big business. Haverly's New Mastodons billed for the 8th.

MUSKEGON.

Opera House (Fred L. Reynolds, manager): Mary Anderson came Nov. 2; The Harrisons came 4th; good show; lots of fun. Bookings: Pat Rooney, 20th; All the Rage, 28th; George L. Knight, Dec. 9.

JACKSON.

Opera House (George W. Stevenson, manager): Nov. 3, Snelbacker's Majestic Consolidation, to a very large audience.

Union Hall (C. J. Whitney, manager): 5th, Macauley A messenger from Jarvis Section to a large and select audience.

BAY CITY.

Westover Opera House (Clay & Buckley, managers): No attractions at this house the past week. The Harrisons in Photo's on the 10th, followed by Mme. Rentz's Female Minstrels on the 11th. Haverley's New Minstrel co., is to be here soon.

ADRIAN.

Opera House (Charles Humphrey, manager): Haverly's New United Mastodon Minstrels 12th; Mme. Rentz's Minstrels 15th; Salsbury's Troubadours are booked for Dec. 14.

Minnesota.

ST. PAUL.

Opera House (John X. Davidson, manager): Collier's Banker's Daughter comb., two nights and matinee, 29th and 30th, to large and intelligent audiences. The cast of characters was good, and the smooth and excellent performance drew forth marked appreciation. Denman Thompson opened in Joshua Whitcomb Nov. 1, for one week, and, as manifested by the large and highly delighted audiences attending nightly, made a grand hit. Gulick-Blaisdell co. No. 3 cancelled dates 8th and 9th. Rial's Humpty Dumpty co., 10th and 11th; Gulick-Blaisdell co., No. 2, 12th and 13th.

Items: The opera house management have added two fine new act-drops.—Manager J. M. Hill (a courteous gentleman withal) has made a host of friends during his visit in St. Paul.—Conley's Varieties continue to draw good houses. New attractions coming week.

MINNEAPOLIS.

Criterian Theatre (Bryton & Carver, managers): For the past week, Around the World, as the attraction, to full houses.

Academy (Herrick Bros., managers): All the Rage drew light audiences; Jay Rial's Humpty Dumpty at low prices, to fair business, 5th and 6th. Week of 8th: Joshua Whitcomb, and everybody going to the theatre.

Missouri.

SEDALIA.

Smith's Hall (George T. Brown & Co., managers): Coming: Nov. 6, Berger Family; Callender's Georgia Minstrels, 11th.

Nebraska.

OMAHA.

The Academy (D. A. Griffin, manager): will be opened by the Dow and Josie Morris Sullivan's Mirror of Ireland and Comedy co. They also give a matinee and evening performance on the 6th. The Kate Putnam co. failed to appear as announced. The Big Four Minstrels hold the boards 10th and 11th. Booked: The Patti-Rosa co. for the 13th and 15th.

The St. Elmo (J. Nugent, manager): continues to do a big business, several new faces appearing this week.

Item: Shepherd of the Big Four is in town.

New Hampshire.

MANCHESTER.

Smyth's Opera House (A. D. Stark, manger): Minnie Palmer's Boarding School drew a fair audience 3d. It was its first appearance here and gave much satisfaction. Billed: Henderson's Dime Show, 6th, for one week; Buffalo Bill, 13th.

New Jersey.

NEWARK.

New Park Theatre: Large houses enjoyed Herrmann's performance three nights, followed by Clinton Hall's Strategists the remaining three nights of the week, to good business. N. C. Goodwin's Froliques return on the 8th, and Abbey's Humpty Dumpty 9th; George Holland in Our Gentlemen Friends 11th, two nights; 13th and matinee, Fanny Davenport in An American Girl and Leah; 15th, Thalia Comic Opera co. in Prince Methusalem; 18th, 19th, 20th, Salisbury's Troubadours.

Grand Opera House: Good representations of Rip Van Winkle, Solon Shingle, and Oliver Twist, with Joseph H. Keane and Kate D. Pell in the leads, were given to fair houses; 12th, 13th, Two Orphans.

Newark Opera House: N. S. Wood, Blanche, Lena and Ella Fontainbleaus, the four Eccentrics, Weston Bros., Bonnie Bunnells and Jubilee Quartette.

Mulberry Street Theatre: T. W. Henshaw, Norbet MaGar, J. L. Sandford, Little Amy, Billy and Lou Hayles, Mayo and Talbert, Alice Ridgeway, the Coles, Howard and Sandford.

Metropolitan: James Donglas reopened the house on the 6th, to immense business. The bill for this week is the Albion Bros., Maud Barnes, Paddy Murphy, Nettie Edwards, Ned Barry, Hines and Blossom.

Academy of Music: Thalia Theatre co. in Boccaccio 10th.

Library Hall: Tom Thumb and Curiosities 8th, one week.

JERSEY CITY.

Academy of Music (Dr. G. W. Hooper, manager): Last week we had Clinton Hall's Strategists, to fair houses for two nights, which was followed by Herrmann the Conjurer, with a good performance and good houses for three evenings. Nothing billed ahead.

Item: Dr. Hooper is still busy with his alterations and improvements, and if the business lately is any criterion, we may judge that his labors have and will not be in vain.

TRENTON.

Taylor Opera House (John Taylor, manager): 8th, Our Gentleman Friends, gave abundant enjoyment to a fair house; 11th, Abbey's Mammoth Humpty Dumpty and Tyrolean Warblers; 13th, Maggie Mitchell; 18th, Salsbury's Troubadours.

Item: Manager Taylor was elected a State Senator by the largest majority on his ticket.

New York.

BUFFALO.

Academy of Music (Muce Bros., proprietors): During the past week we have had Gilbert and Sullivan's charming opera, The Pirates of Penzance presented by D'Oyly Carte's London Opera co.; the attendance was very large, and the applause of the refined audience testified to the unexceptional rendering of the delightful opera. For the last three nights of the week Oliver Dond Byron appeared supported by a good co. in two of his sensational dramas, Across the Continent being presented Thursday evening, and Ten Thousand Miles Away, a sequel to the former piece, for the balance of the week; the business done was fair. For this week the operatic spectacle of Cinderella will be the attraction; it is presented in a style superior to anything we have had in years, and will doubtless prove a strong attraction. For the first half of the week following, the Comley-Barton co. will hold the boards, appearing in their new play of Lawn Tennis.

Adelphi (Joe Long, manager): The attractive bill last week drew together some of the largest audiences that have been inside the Adelphi walls this season. For this week an unusually strong bill is offered: First on the bill comes Frank Jones and Alice Montague in a sensational drama, the specialty performers being the Irish comedians McVicker and Sullivan, the renowned juggler Nick Norton, the German comedian Max Arnold, the favorite vocalists Belle Fairmount, and Harry Lloyd, and the management have retained Julia Walcott, George Burr and Louis Robe. The manager, Mr. Long, also takes a hand in the fun this week.

St. James Hall (C. G. Flint, manager): The Boston Ideal, Uncle Tom's Cabin co. gave three performances of that well-worn but ever-welcome drama, to large audiences last week. The Topsy of Miss Blanche Slader, is a very clever piece of acting, and Little Pansy as Eva, was charmingly effective. Mr. and Mrs. F. S. Chanfrau, have the hall engaged for next Saturday afternoon and evening, the performance for the afternoon, being Mr. C. W. Tayleur's brilliant comedy drama Parted; the evening's bill will be Kit, the Arkansas Traveller.

Items: A grand concert will be given on the 23d of this month; the troupe comprise Wilhelmj, the Celebrated Violinist; Constantine Sternberg, the young Russian pianist; Levy, the Cornetist; and Mrs. Clara Louise Fritsch, soprano.—During Christmas week, the Spanish Students, assisted by Miss Isabelle Stone, and Alfred H. Peod will be the attraction.

ALBANY.

Leland Opera House: Ben Maginley's Deacon Crankett co. drew fair houses during the past week. Ben Maginley, Joe Wheelock, Frank Roberts and Helen Sedgwick were received with particular favor. The house remains closed for the first part of the coming week, the Goodwin Froliques party opening the 11th for three nights and matinee. 15th, 16th and 17th, H. C. Jarrett's Cinderella co.; 18th, 19th and 20th, Comley & Barton's Lawn-Tennis co.

Tweddle Opera House: Nov. 6, the Strakosch Opera co. with Marie Roze drew a large and fashionable audience; 8th, 9th and 10th, Little Corinne Opera co., second engagement in this city this season.

Martin Opera House: 6th, Disinherited co. with J. Leslie Gossin and Annie Wakeman as leading attractions, light house; 8th, Hall & Thompson's Slave troupe, one week.

Wood's Novelty Theatre: Business continues good.

ROCHESTER.

Grand Opera House (Joseph Gobay, manager): Lotta and her excellent co. appeared in Musette 1st and 2d; Zip, 3d; large houses at each performance. Tony Denier's Humpty Dumpty troupe drew large audiences 5th and 6th. The performance as a whole is a good one. The Comly-Barton co. in Lawn Tennis, 11th, 12th and 13th.

Corinthian Academy of Music (Arthur Luetchford, manager): D'Oyly Carte's Opera co. presented the Pirates of Penzance, 4th, 5th and 6th, to fine business. Signor Brocolini, as the Pirate King, was admirable. The co. is a strong one, although the chorus is a little out of balance. The Rochester Opera club, assisted by Phillip Fried, will present Pinafore 9th and 10th; Harry Richmond's Reliable Comedy co. in Our Candidate, 11th, 12th and 13th.

SYRACUSE.

Wieting Opera House (Philip H. Lenmen, manager): Tony Denier's co. on the 4th, in their new version, Tickled; or, Humpty Dumpty Newly Hatched. The pantomime was excellent and the olio by the specialists was also good. The Sparks Brothers contributed largely to the fun. 6th, Warner's Baby Opera co. in Fatinitza. The comb. take the road immediately. Manager M. W. Wagner, of the Bradford (Pa.) Opera House, has secured them for three weeks, playing the Oil circuit. Bookings: The Pirates of Penzance, 7th; Herrmann, 15th, 16th, and 17th; Deacon Crankett comb., 22d, 23d; Spanish Students, 24th, 25th; Alice Harrison, 26th, 27th; Ideal Opera co., 29th, 30th and Dec. 1; and Joseph Jefferson on the 1st also. There is also an effort on foot to secure Sarah Bernhardt.

TROY.

Griswold Opera House (S. M. Hickey, proprietor): Nov. 11, 12, 13, Corinne Merrie Makers, in the Magic Slipper.

Rand's Opera House (Gardiner Rand, proprietor): Nov. 5, Strakosch and Hess Opera co. in Carmen, the performance was a disappointment: 11th, Rice-King Concert co.; 23d and 24th, The Boston Ideal Opera co.

Grand Central Variety Theatre (P. Curley, manager): The attractions for this week are Harry Shay, Morgan and Mullen, Monroe and King, and the Whitings.

UTICA.

Opera House (John Abercrombie, manager): 4th, Abercrombie's Boston Ideal Uncle Tom co. played to one of the largest houses so far this season. The co. is a good one, and deserves success. 6th, Lotta gave us Musette, to a large and brilliant audience. The co. who support her are all first-class in their several parts, and of Lotta, why, she is always good.

City Opera House (P. J. McQuade, manager): The Boston Mendelssohn Quintette Club gave an enjoyable concert the 4th, assisted by Miss Maria Nellini, to small house. The General Tom Thumb comb. occupy house 22d and 23d.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): 2d, Oliver Dond Byron gave satisfaction to crowded house; 4th, Baird's New Orleans Minstrels, to fair business. Billed: 8th and 9th, J. W. Carner, with Old Cattaraugus Comedy co., playing Rip Van Winkle 9th; 11th, Anthony & Ellis' Uncle Tom co.; 13th, Stevens' Uncle Tom co.

KINGSTON.

Sampson Opera House (Phil Sampson, manager): Zizi; or, the Cripple's Love, by Eunice Goodrich comb., 5th, to fair house.

Music Hall Cornelius Burhans, manager): The Eunice Goodrich comb. presented Zizi; or, the Cripple's Love, before a good house, Nov. 6.

Item: Ed Gilmore's Humpty Dumpty 16th and 17th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Tony Denier in Tickled; or, Humpty Dumpty Newly Hatched, pleased a good house 3d. Lotta played Musette 4th, to a large audience. The support was excellent, especially P. A. Anderson.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Nov. 1, Harry G. Richmond in Our Candidate, to a well pleased audience. Nov. 13, Jane Coombs.

STEUBENVILLE.

Nov. 16 Abbey's Humpty Dumpty. 25th Alfred J. Knight in Character Readings.

OWEGO.

Warner's Ideal Baby Opera co. in Fatinitza the 11th.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): George Stevens' Uncle Tom co. came 6th, to large audience. Eunice Goodrich is billed for 10th.

BINGHAMTON.

Coming: Pirates of Penzance the 9th. Rive-King the 12th.

North Carolina.

CHARLOTTE.

Opera House (L. W. Sanders, manager): Ford's Comedy co. presented the Two Orphans in fine style to good house Nov. 5. Bartley Campbell's Galley Slave co. 8th. Gus Williams in Our German Senator 12th. The Chapman Sisters 16th, and the Rive-King Concert co. 18th.

Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): Nov. 1, A Gentleman from Nevada appeared one week. The house was crowded first night, but business averaged light balance of week.

Academy of Music (John A. Ellsler, manager): Closed last week. Rial & Draper's Uncle Tom comb. open 8th. Prices have been reduced and a big business is expected. Annie Graham Nov. 15th in Upper Crust.

Comique (B. C. Hart, manager): An unusually good variety programme was given last week. New people 8th: The four Diamonds, Sellon and Burns, Maggie Bursell, Lillie Howard, Barlow Bros., Kelly and Haley and Mlle. Desiree.

Items: Miss Hattie McLain, our popular contralto, joins the Litta Concert co. in Chicago this week.—Some beautiful stage settings were seen at the Opera House last week.—Mr. J. D. Shannon, the Academy's new and obliging treasurer, has gone East on a pleasure trip.—Prof. Zitterbart of the Opera House orchestra has been favoring us with some new and pleasing entre act music.—Manager John Pierpoint looks closely after the interests of The Gentleman from Nevada.

CHILLICOTHE.

Opera House (Ed Kauffman, manager): Nov. 10, Oliver Dond Byron in Ten Thousand Miles Away; 12th, Ed Marble's Tile Club in Idle Hours; 15th, Tony Denier's Humpty Dumpty pantomime; 18th, J. B. Polk in A Gentleman from Nevada; 20th, Frank I. Frayne in Si Slocum; 25th, Jack & Miller's Comets or House Warming.

SPRINGFIELD.

Black's Opera House (A. C. Black, proprietor): Mme Janauschek, Nov. 3 and 4. First night Macbeth to poor house. Second night, Mother and Son to fair business. The co. gave satisfaction. The Adelle Paine comb. made their first appearance in this city 6th, in Ingomar, to good house. Coming: 11th, O. D. Byron; 15th, Sol Smith Russell.

Items: A course of first-class entertainments will be given in Black's Opera House, beginning on or about Dec. 1, presenting the following attractions: John B. Gough, Nella F. Brown, Dr. A. A. Willits, Laura E. Dainty and the Ideal Colored Musical comb. —H. O. Hahn, an old theatrical and circus manager, has permanently located in this city.—Billy Radcliffe, comic vocalist and clown, was in town last week.—Edward H. Thayer, general business and contracting agent for Fred Wren's Comedians and New York Star co., was in the city.

COLUMBUS.

Comstock's Opera House (Theo. Comstock, proprietor, Frank Comstock, business manager): Frank Frayne and co. in Si Slocum 5th and 6th, to good houses. Tony Denier's Humpty Dumpty, 13th.

Grand Opera House (Col. Theodore Morris, manager): O. D. Byron in Across the Continent 9th, Tile comb. 10th and 11th. Edgwood Folks 12th and 13th. Golden Game 15th and 16th. Strategists later.

TOLEDO.

Wheeler's Opera House: Lawrence Barrett appeared 5th and 6th, to large audiences of the most cultured people in the city.

Adelphi: At the above theatre, Yankee Robinson has appeared during the week as Uncle Asa. The other arrivals were Barney Purcell, in Irish business, Miss May Hanlon, dancer, May and Raymond, serio comic. Closing: John and Della Shepherd to Maysville. Walter Robinson to Detroit. Yankee Robinson to Chicago. Opening: J. F. Grant, one legged dancer, Bobby and Alice Dailey, Ada Clifton and John Klotz.

CANTON.

Opera House (Louis Schaefer, proprietor): Frank I. Frayne, 3d and 4th, to good business. Coming: Rice's Evangeline, 15th; Comets, 16th.

Item: Frank I. Frayne purchased a fine black bear in this city, to be used in his play of Si Slocum the Trapper.

PORTSMOUTH.

Wilhelm's Opera House: Wallace Sisters Nov. 9.

Item: John T. Raymond has applied for dates.

SANDUSKY.

Biemiller's Opera House (William Stoffle, manager): Lawrence Barrett appeared Nov. 4 as Richelieu. The house was literally packed. It was a great success financially. Jane Coombs appears to-night, Nov. 6, in Romeo and Juliet.

AKRON.

Academy of Music (W. G. Robinson, manager): Nothing this week. Coming: Baird's New Orleans Minstrels 9th; Tony Denier's Humpty Dumpty co. 11th. False Friend co. 12th.

Items: Frank Chanfrau has cancelled his engagement Nov. 12, and will appear at a later day. Rive-King Concert co., Dec. 8.—John Stevens in The Unknown, Dec 21.

Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler, manager): Rice's New Evangeline co. closed a large week's business 6th. The New Evangeline was given every evening during the week, except Friday, when Calino and the Goose with the Golden Egg were substituted. The New Evangeline proved to be the same melodious effort of Mr. Rice's, with which we are all so familiar, except in the new version the piece is reduced to two acts, and several new airs are introduced. The new version is hardly an improvement on the old, yet it serves, in a sense, to mar the monotony which one experiences in witnessing the same performance ofttimes. Calino is a one act divertisement, in which is introduced popular selections from the operas of Offenbach, Herve and Lecocq. It was well received and evidently made quite a hit. Of the female portion of the co. Verona Jarbeau and Louise Searle divided the honors. It was the former's first appearance in this city, and the impression made was favorable. Hunter and Fortescue duplicated their former successes. Messrs. Chapman and Groves, late additions to the co., created favorable impressions. This week John McCullough is with us for the first time in several years. The support is exceptionally good and includes Fred B. Warde, Edmund K. Collier, John A. Lane, H. A. Langdon, Kate Forsyth and Augusta Foster. Virginius, Othello, Julius Cæsar, The Gladiator and Richard the Third will constitute the repertoire for the week. Monday next, 15th, Bartley Campbell's Matrimony co.

Library Hall (W. W. Fullwood, manager): Thorn and Darvin closed a poor week's business 6th. The Illusionists did not meet with the success they deserved, their performance being much above the average of like entertainments. Some of the tricks done by Thorn are calculated greatly to mystify. Unfortunately the baggage and effects of the magicians were seized after the performance 6th, by an uncharitable hotel keeper. Messrs. Thorn and Darvin say that they have been unmercifully "left" by Licien Barnes, their manager, who they declare has decamped, taking with him all the surplus funds of the concern. The hotel man's claim will be compromised, it is thought. Haverly's one hundred colored gents are parading our streets to-day preparatory to opening a week's engagement. Much more advertising has been done, and a large week's business is looked for. Leavitt's English Opera Burlesque 15th, one week.

Williams' Academy (H. W. Williams, manager): The performance given at this house last week was quite an improvement upon that of the preceding week. The merry Swiss couple, Clark and Edwards, in their Tyrolean warblings, proved as entertaining as of yore. Quite a neat bit of burlesque acting was given by Callan, Haley and Callan. Thomas Morrissey in Irish jigs and reels; Minnie Chapin in character songs; Sharpley and West in their musical specialties; Maud Morrissey in a selection of popular songs. The Russian athletes, Fredericks, Glass, La Van and Ferguson and Mack, punsters, all took well. The event of the week was the re-appearance of T. F. Thomas, the popular comedian of this house, who in conjunction with Charles Lord, produced several laughable and enjoyable sketches. For this week almost an entire new co. is offered. Niles and Evans, Scho leraft and Coes, Carrie Howard, Russell Brothers, Alice Gleason, Gus Hill, Ada Adair, Harry McAvoy, Emma Rogers, Milo Brothers, T. F. Thomas and Charles Lord, make up the programme.

Items: The Hazel Kirke party, including Effie Ellsler, passed through the city en-route to Indianapolis, 3d.—In a card published here, Manager Haverly denies that he is proprietor of the Rice Bijou party, and further states that he is proprietor of no enterprise that does not bear his name.—Maggie Muhlanbring, assisted by J. H. Fitzpatrick will give an entertainment at the Bridgwater Opera House, 9th.—The various New York daily newspaper criticisms upon the initial pehformance of Lillian Spencer, were telegraphed to this city, and appeared in our local papers Tuesday morning. Much gratification is expressed in Miss Spencer's successful debut.—Rial & Draper's Uncle Tom party played to good business at New Brighton, 4th, and at Bridgewater 5th.—The Lytle Opera House at Braddocks, Pa., will be opened to the public on Wednesday evening, 10th. A concert will be given by Mrs. Mills, assisted by local talent.—Charley McDonald is now doing the legitimate in a co. called the Time Killers, which circulates through the interior of the States. The extravangaza produced is called Moonshiners. Charley will be remembered as the late manager of Trimbles Varieties, which position ill luck compelled him to resign.—Haverly has a novel advertisement for his colored minstrels, in the shape of a miniature stage, with the curtain up, representing the first part of the entertainment. It is placed in a prominent window, and takes well.—James Curren, Campbell's Matrimony advance is in the city. The sprightly Bartley is expected tomorrow.—In connection with the Thorn and Darvin matter, it is but just to say that Manager Barnes states he did not leave the city, as set forth by Messrs. T. and D. He says some weeks since he met the Magicians and the three Ronaldos in Toronto, stranded. An agreement was made with them whereby he was to put the show on the road, temporarily, and at the end of a given time, permanent articles of agreement were to be signed. Thorn and Darvin now refuse to sign the articles, which caused the trouble Saturday night. Barnes says as soon as Thorn and Darvin sign his articles he will liquidate all debts, and put the show on the road again.

ERIE.

Park Opera House (William J. Sell, manager): William C. Mitchell's Pleasure Party in Our Goblins came 4th, to large business. First appearance, and gave general satisfaction. Jack and Miller's Comets in a new piece known as the House Warming, came 6th, to small house, owing to bad weather. Booked: Clinton Hall's Strategists 10th; Boston's Ideal Uncle Tom 12th and 13th.

Novelty Theatre (E. S. Hubbell, manager): Opening 8th are Electric Three, Manning and Drew, Fernando Flury, Jesse Boyd, Kitty Gardner, Thos. H. Winnett and Prof. S. H. Gardner with regular stock co.

MEADVILLE.

Opera House (H. M. Richmond, manager): Rial & Draper's Uncle Tom's co. Nov. 1, gave an exceptionally good performance to a house crowded to the doors. Baird's N. O. Minstrels, owing to inclement weather, did not draw as large an audience as they deserved. Billed: 10th, Jack and Miller's Comets. 12th, Clinton Hall's Strategists. Booked; 15th, Anthony and Ellis Uncle Tom co. Dec. 1, Rentz's Female Minstrels.

Items: Mr. Draper is a good manager.—Messrs. Wagner and Reis are supplying their circuit with first class attractions.

DANVILLE.

Opera House (Frank C. Angle, manager): Washburn's Last Sensation, 6th, to well filled house. Booked: Joseph H. Reene, in Oliver Twist, 11th. Dr. Clyde 13th. Charlotte Thompson in The Planter's Wife, 17th. J. S. Vale comb. in The Lady of Lyons, 20th.

BRADFORD.

Wagner's Opera House (Wagner & Reis, managers): Jack and Miller's Comets played to good business 3d. Booked: George Holland's comb. in Our Gentlemen Friends, 18th; Warner's Ideal Baby Opera co., 24th and 25th.

Gem Theatre (M. J. Cain, proprietor; C. H. McDonald, business manager): New people: 8th, the Franklins, the Davenport Brothers, the Fieldings, Harry and Maggie; Charlotta Pearl and Harry Forstell.

READING.

Academy of Music (John D. Mishler, manager): Nov. 9 Dr. Clyde; 16th, Fanny Davenport in An American Girl; 17th, Ben Maginley as Deacon Crankett; 19th, Mande Granger; 20th, Charlotte Thompson in The Planter's Wife; 20th, Bartley Campbell's Matrimony.

Grand Opera House (George M. Miller, manager) Maggie Mitchell in Jane Eyre Nov. 9; 11th and 13th, W. J. Thompson's Electric Light comb.; 15th, Salsbury Troubadous; 20th, Rial & Draper's Uncle Tom; 23d, Annie Pixley in M'liss; 25th, Gilmore's Invincibles.

PITTSTON.

Music Hall (J. R. Emmet, manager): Nov. 9, J. H. Keane comedy co., in Oliver Twist and Solon Shingle. Nov. 10, W. J. Thomsons comb., in For a Life. Nov. 19, Electric Light comb.

WILLIAMSPORT.

The 5th Avenue co., Pirates of Penzance, are extensively billed for Nov. 11.

HARRISBURG.

The theatrical horizon, is brightening up here. Booked: Powers Dr. Clyde co., Nov. 10.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): Strakosch-Hess International Opera co., in Aida and Fra Diavolo 3d, 4th, to fair business. With the exception of Marie Roze and Misses Conly and Peakes, the co. is not equal to the demands of the opera of Aida. The beauty of Miss Barton's singing was lost in the horror induced by her facial contortions. Fra Diavolo was sung the second and last night of the engagement; 5th and 6th Joseph Jefferson with his elegant co. appeared and played to houses filled in every part the Rivals on Friday evening and Saturday matinee, and Rip Van Winkle Saturday evening; 8th, for one week Ada Cavendish, supported by G. C. Boniface, will give us her new play, Soul of an Actress.

Low's Opera House (William H. Low, Jr., manager): This house will be opened 17th, for the Ideal Opera co. in Fatinitza.

Theatre Comique (Hopkins & Morrow, managers): New people for 8th: Mollie Wilson, the Winnets, Lamartine Brothers, Louise Montague and Walter Bray. Our Hash House, as afterpiece, introduces John D. Griffing and the regular stock co.

WOONSOCKET.

Music Hall (C. H. Horton, manager): Abbey's Humpty Dumpty drew a good house 3d, and gave satisfaction.

Items: Four Seasons booked 16th and 17th, have cancelled. Booked: Minnie Palmer's Gaiety co. 17th; Deacon Crankett Dec. 16; Buffalo Bill 24th, and Sparks in January.

South Carolina.

COLUMBIA.

Opera House (J. H. Zeamer, manager): Booked: 17th, W. G. Thompson co., in Electric Light; 24th, Powers' co., in Galley Slave; 26th, Rial and Draper, with Uncle Tom's Cabin.

Tennessee.

MEMPHIS.

Leubries' Theatre (J. S. Brooks, manager): Thomas W. Keene commenced a week's engagement Nov. 1, and was greeted at each performance with crowded houses. Monday and Tuesday he gave us Richard III.; Wednesday, Othello, Keene as Iago; Thursday, Richelieu; Friday, Hamlet; Saturday matinee, Merchant of Venice. Nov. 8, Neil Burgess as the Widow Bedott.

Items: James Morrisey of Emma Abbott's Opera co. is in town arranging for appearance of co. Nov. 15.—Joseph Brooks, manager of Leubrie's, is expected here.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): Miles' Juvenile Opera co. played on 2d and 3d, with matinee 3d, in Chimes of Normandy, Little Duke and Pinafore, to good houses, notwithstanding the election excitement and rainy weather. The Fay Templeton comb. appeared on the 5th and 6th and matinee on 6th to fair houses. Emma Abbot Opera troupe are billed for 12th and 13th.

Grand Opera House (W. A. Shutz, manager): Julia A. Hunt made her first appearance in this city on 5th, in Pearl of Savoy; on 6th, in Violet, and matinee 6th, in Fanchon, supported by good co. This rising young dramatic star made a most favorable impression. She is a very pleasing vocalist; her voice is of pure and melodious timbre, and she is especially good in pathetic and emotional songs. Janauschek is billed for 12th and 13th.

Vermont.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Oct. 30 Jarrett and Rice's Fun on the Bristol played to large house. Nov. 1, Minnie Palmer's Boarding School to fair house. Booked: Nov. 5, Kate Thayer's Concert co. with Curtis' Spanish Students. Nov. 8, Buffalo Bill in the Prairie Waif. Nov. 11, Edward Remenyi with Concert co.

Virginia.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): Nat Goodwin's Froliques played to poor business, 1st, 2d, 5th, and 6th. Bartley Campbell's Galley Slave drew small audiences Oct. 30 and Nov. 4. The bad business was owing to very inclement weather and political excitement. Coming: Nick Robert's Humpty Dumpty troupe, 8th and 9th; Denham and Chapman Sisters, 12th and 13th; Rice's Bijou Opera co., 15th and 16th; Gus Williams, 18th, 19th and 20th; Mahn's Opera co., 22d, 23d and 24th; Mrs. Oates, 26th and 27th; Ada Cavendish, 29th, 30th and Dec. 1.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): Sol Smith Russel in Edgewood Folks Nov. 8th.

Sarepta Hall (J. M. Hill, manager): Green's New Orleans Minstrels cancelled date Nov. 4, as the proprietor was taken with a stroke of paralysis in Washington City. They contemplate starting later in the season and making a tour of the south. Booked: May Fiske's Blondes 23d.

LYNCHBURG.

Opera House (T. H. Simpson, manager): 3d, Nick Roberts' Humpty Dumpty, to fair business; 4th, New Orleans Minstrels to poor business; 5th, Bartley Campbell's Galley Slave co. to fair business; gave entire satisfaction.

Wisconsin.

BELOIT.

Goodwin Opera House (S. J. Goodwin, proprietor): All the Rage, 3d, to full house. This is a much better comb. than Beloit audiences are accustomed to, and was correspondingly appreciated. Harry Webber's Nip and Tuck comb. 5th, in double bill, presenting comedies, Three Days Grace and To Oblige Benson. This is the fourth time within a year this co. has appeared before our people. They always play to good houses, and are deservedly popular. John Dillon booked 28th, cancelled, an opportunity presenting itself to slip into Chicago for a week. John T. Raymond booked 13th; Gulick-Blaisdell musical absurdity, Hop Scotch 18th; Jay Rial's Humpty Dumpty, 30th. Nov. 9, filled by Litt & McFarlane Wisconsin circuit.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager); Harrison's Photos party struck us right in the midst of the election, Nov. 1, 2 and 3; but they attracted good houses.

Grand Opera House: Mary Anderson Nov. 3, 4 and 5.

Academy of Music (Harry Deakin, manager): Barney Macauley, to crowded houses for two nights; Rival Concert co. 31st, attracted a large audience. Sprague's Uncle Tom's Cabin opened to a fair attendance 4th, for three nights and matinee. The co. consists of mediocre talent and some colored musical chanters. Snelbaker and Benton's comb. of variety exponents 12th, 13th and 14th.

Item: Mr. Nunnemacher informs me of some great improvements to be made at the Grand Opera House, next Spring.

MADISON.

Opera House (Charles Pressentine, manager): All the Rage comb. appeared election night to a small but appreciative audience. The co. is an excellent one. Jay Rial's Humpty Dumpty and Novelty comb. came 3d to a good house. Harry Webber in Nip and Tuck comes 6th.

Canada.

TORONTO.

Royal Opera House (J. C. Conner, manager): Rentz Vienna Lady Orchestra comb., 1st and 2d, to good houses. Co. first class. Balance of week, Anthony & Ellis' Uncle Tom's Cabin co., to fair business; 8th, Richmond's Comedy co.

Grand Opera House (A. Pitou, manager): John A. Stevens and co., in Unknown, first three nights of week, to well filled houses, and Harry Miner's Pat Rooney comb. finished the week, with good business. Next week, Jarret and Rice's Fun on the Bristol. Shaftesbury Hall: 8th and 9th, farewell concerts of the Fisk University Jubilee Singers.

OTTAWA.

Grand Opera House (John Ferguson, proprietor and manager): The Buffalo Bill comb. presented The Prairie Waif Nov. 1, 2, and 3, with matinee to large audiences. Buffalo Bill's sharp-shooting was received at each performance with great applause. Remenyi Concert co. consisting of Remenyi, violinist; H. W. A. Beale, pianist; Ed De Celle, tenor, and Mrs. Clara D. Stacy, soprano, gave entertainment 4th, to small but appreciative audience. Booked: Archibald Forbes, two lectures 15th and 16th.

Item: Hezekiah Perkins comb. did not appear 5th and 6th as booked.

HAMILTON.

Academy of Music (Joseph Kneeshaw, manager): Nov. 2 and 3, Miner's Rooney comb. gave general satisfaction; good business. 5th and 6th, Harry Richmond's Comedy co. in Our Candidate, to small houses.

—The list of people thus far engaged to support Sara von Leer is as follows: Josephine Perley, Rose Watkins, Ethel Grey, J. H. Burnett, Charles Howard, Richard Brennaud, Halert Lake.

NEW YORK MIRROR

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Belgarde, Adele	Jackson, Minnie
Burgess, Neil (3)	Kelly, W. W.
Barnes, W. D. (2)	Kenyon, Lida
Barrett, Lawrence (6)	Kruger, Mme. Elise
Bassett, Jedediah	Knight, Geo. S.
Belden, Clara	Lafayette, Ruby
Brown, Mrs. Nellie	Lawrence, E. L.,
Bowers, Mrs. D. P.	Leavitt, M. B.
Bonner, Robert	Levanion, Alfred
Belmont. Grace	Leonard, John J.
Brown, Tom	Livingston, W. H.
Blake, O. W.	Lawrence, Atkins
Burnside, Jean	Lynton, Ethel
Burville, Miss	McGinnis, Charles
Calice, Myron (2)	Miller, Joaquin
Clapham, Harry	McDonough, Tom B.
Carina, Mme.	Marston, E. W.
Callender, Manager	Mackay, F. F. (2)
Cody, William F.	McCullough, John (3)
Cavendish, Ada	Murphy, Joseph
Clarke, Harry	Mitchell, Maggie (3)
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Connelly, Frank G. (2)	Montgomery, Mr.
Conner, Capt.	Mordaunt, Miss M.
Curti, Carlo	Morrison, Lewis
D'Arcy, Marion	Morton, Charles
Dempsey, Louise	Norcross, Jr., I. W.
Dalziel, D.	Northcott, Amy.
Demerest, G. N.	Nellie (5)
De Castro, M.	Nelson, W. B.
De Estee, Helen	Newcomb, Bobby
Dobson, Frank	Night, George
Dunn, Julia E.	Potter, Helen
Du Breul, A. F.	Prescott, Marie
Dracy, H.	Paul, Frank W.
Fiske, Mose	Plaisted, P. S.
Fox, Annie	Polk, J. B.
Fuller, George F.	Roche, Frank
Farrell, Minnie	Remetze, Ella (2)
Fitch, Florence	Rigby, James
Goodwin, Nat	Roberts, Richard E.
Griffin, Dr. Hamilton	Randel, J. N.
Granger, Willis	Raymond, J. T.
Gosche, Jacob,	Reade, Eleanor
Greaves, Estelle	Rebers, Sallie
Garthwaite, Fannie	Stuart, Lillian Helen
Gayler, Frank C. (2)	Snyder, G. S.
Germon, J. D.	Sargent, Harry (pkge)
Gran & Wolfsohn	Scott, Lester F,
Gillette, Will.	Sothern, E. A.
Harrison, Alice	Shroeder, Charles
Haley & Boyd	Stoddard, J. W.
Hall, Clinton.	Stevens, Ed A.
Harrison, L.	Travers, Helen
Hawley, Victor	Temple, Louise (4)
Hofele, F. W. (2)	Welby, Bertha
Hickey, S. M. (2)	Williams, Frank
Hanley, Martin W.	Williams, Bart.
Howard, G. C. (2)	Warde, Fred B.
Houp, Emily	Weber, Sophie
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A Memorable Theatrical Week.

Those persons who believe that New York is not large enough, for more than one sensation at a time will find it difficult to explain the grand theatrical uprising of the present week. Sarah Bernhardt's debut in this country would be sensation enough, according to their theory; but instead of paralyzing all the other amusements, it seems only to have given new vim and vigor to the public and the profession. Besides the large audiences who have paid double and triple prices to see Bernhardt, audiences equally large have crowded into our other leading theatres to hear plays in a language which they can understand. On Monday, at an up-town theatre, Robson and Crane produced their new play, Sharps and Flats, for the first time in this city. On Tuesday there were two first nights, Mr. Sam Piercy bringing out his new California version of L'Ami de la Maison, called The Legion of Honor, at the Park, and Mr. Daly's new adaptation from the German, called Needles and Pins, being placed upon the stage with lavish liberality at Daly's. The Bernhardt business did not interfere with these novelties, nor has it had any perceptible effect upon such established successes as Hazel Kirke, at the Madison Square; Daniel Rochat, at the Union Square, and The Guv'nor, at Wallack's. Evidently Col. Sinn, of the Brooklyn Park, did not believe that Bernhardt could tempt his patrons across the ferries; for he selected Monday for the rentree of the Soldene troupe at his pretty little theatre. Our reports from Haverly's, Niblo's, the Theatre Comique, Tony Pastor's, and the German theatres are all good; and, as we predicted several weeks ago, Bernhardt and the Italian Opera, both exotics, will be left to compete with each other for the double-priced business, leaving our regular theatres to their accustomed clientage.

Next week, as if to show how undismayed our managers are by the Bernhardt boom, the great French actress is to be surrounded by some of the best talent of the American Stage at the other houses. Mr. Joseph Jefferson, our finest comedian, plays Rip Van Winkle, at the west side of town; John McCullough, who ranks next to Edwin Booth in tragedy, appears at the Fifth Avenue, as Virginius; Clara Morris continues her extra matinees on Tuesday and Thursday, at the Park; the Kiralfy Brothers reproduce their most gorgeous show-piece, Enchantment, at Niblo's. Manager Abbey, secure in his possession of an immense advance sale for Bernhardt, may defy this tremendous opposition; but it proves what the American Stage can do when it accepts a foreign challenge, and it also shows what New York City can do when it is fairly aroused. No other city in the world has ever presented such a list of foreign, native, and adapted attractions simultaneously as is now offered in New York, and no other city has ever supported so many diverse and important attractions so generously at any one time. The large sums paid in advance for the Italian Opera subscription and the Bernhardt subscription, so far from exhausting the pockets of our play-goers, seem only to stimulate them to increased expenditures; and the season, whose brilliancy we long since predicted, is becoming the most memorable, financially as well as artistically, that this metropolis has ever witnessed. There is every reason to be proud of the profession in America, and proud of our theatrical capital. Our correspondents from one end of the country to the other unite in predicting that the revival of business after election will result in equally profitable returns from the provinces. The week which opens so grandly here is the promise of good things to come for the profession everywhere. When the profession can withstand such a foreign invasion as that of Bernhardt, and yet be strong enough to spare such a genius as Edwin Booth to meet the English tragedians upon their own ground, it is no longer allowable to ask sneeringly: "Who cares for American actors?" as a British critic once asked: "Who reads American books?"

American Actors and London Critics.

It will be observed that the unusually full reports by cable of the debut of Mr. Edwin Booth at the Princess' Theatre, London, accurately confirm the predictions of THE MIRROR as to the success of our greatest American actor. The London critics agree to differ from the London public. The critics, completely under the influence of Mr. Henry Irving, fascinated by his eccentricities and warmed by his Lyceum suppers, prefer the Hamlet melodrama of the leading English actor, and declare that Mr. Booth is too coldly classical. The public, on the other hand, received Mr. Booth enthusiastically, called him out after every act, and emphasized his triumph by demanding a congratulatory speech from his manager, Mr. Gooch. As an actor Mr. Booth, even in his own country, has always drawn his inspiration and achieved his unequalled reputation from the public, and has never received those tributes from the critics which an artist of his prominence would have elicited in any other country. Besides, it is only natural that the personal friends of Mr. Irving upon the press—and he has made personal friends of all the critics—should rally to his support, and that the newspapers should combine to protect him against the rivalry of an American genius. Mr. Booth can only remain in England for a few months, at the most; Mr. Irving is a permanent resident, with a splendid theatre which he advertises liberally, and he extends to all journalists a liberal and constant hospitality. Those who think that the London critics and editors are more than mortal, and therefore cannot be influenced by such worldly considerations, have only to read the ample reports of their criticisms, in which every one of them is seen to be arguing against the public and attempting to show why Mr. Booth ought not to have been so popularly successful.

As a matter of fact, the London critics, instead of being more than mortal, are really more open to influences of a certain sort than the critics of almost any other metropolis—Paris not excepted. We originate no charge against the present critic of the Times—we only repeat what has been said of him by the English journals—when we record his notorious incapacity for his position and his susceptibility to social favors. The mere circumstance that the Telegraph is able to outrank the Times in its criticisms is a flagrant proof of the weakness of the latter's critic. Mr. Clement Scott, the Telegraph writer, is a pensioner of the Government as an ex-clerk of the War Office, and he very ingeniously contrives to bring grist to his mill by editing a magazine called The Theatre, in which actors may insert their portraits and biographies for a fixed sum. In addition to this, he levies a toll upon the profession by the annual publication of a Christmas book, The Stage Door, to which leading actors contribute gratis and from which this critical speculator realizes a handsome profit. To a looker-on the game of this critic is very clear, although London journalists profess to shut their eyes to it. The editor of The Theatre being the critic of the Telegraph, one has only to get a good notice in the former in order to be secure of a favorable opinion in the latter. Again, the actor who pays toll to Scott at The Stage Door is reasonably certain not to be called upon to pay his scot again for protection in the Telegraph. Mr. Edwin Booth does not purchase the publication of his portraits and does not write stories for periodicals edited by critics. Mr. Henry Irving is a contributor to both The Theatre and The Stage Door. Perhaps the proprietors of the Telegraph do not consider the inference too obvious. If they did, they would pay their critic a sufficient salary to give him (when added to his pension) a livelihood, and thus enable them to claim his exclusive services. But so long as this Mr. Clement Scott enforces his triple claims upon the pockets of professionals, so long must whatever he writes be open to a reasonable suspicion of undue influence. Mr. Moy Thomas, the critic of the Daily News, is incorruptible, but opinionated. The status of Mr. Joseph Knight, of the Morning Post, is sufficiently fixed by the legacy of $5,000 left him by Miss Neilson. He is commonly called "good Knight," and his verdict is always so modified by his excessive good nature that the most careful reader finds it impossible to make out his real meaning.

Here, then, are the four critics of the leading London dailies; but it is evident, not only from their reputations, but from their writings, that they are not the best critics. The really honest, intelligent, and valuable criticism upon the London press is written by such gentlemen as Mr. Dutton Cook, of the World; Mr. Percy Fitzgerald, of the Whitehall Review, and by the contributors to other prominent weeklies. What they have to say about Mr. Booth we have yet to learn; and whatever they say, although some of them are declared Irvingites, will be read with respect. We do not withhold this respect from Mr. Moy Thomas, of the Daily News; but we do deny it to the representatives of the Times, Telegraph, and Post. By their own admissions they have arrayed their own biased and influenced verdict against the unbiased and spontaneous verdict of the paying public, and Mr. Booth's fame will gain, instead of suffering from their attacks. To say that he plays Shakespeare classically is a compliment, although it was not intended to be one. Shakespeare is a classic. Thus, like Balaam, the Irvingites have been forced to confess a truth which they never intended to utter, and Mr. Clement Scott, like Balaam's ass, has spoken more candidly than he is aware of when he admits the cordiality and the enthusiasm of Mr. Booth's reception, the cheers and recalls which saluted the performance, and the academical, classical, and correct interpretation of the accomplished performer.

Abbey's Attempt to Bulldoze The Mirror.

THE MIRROR of September 25 announced the intention of Manager Henry E. Abbey to produce the Salmi Morse version of The Passion Play at Booth's Theatre in December. The same issue contained several interviews with prominent men, and letters from eminent clergymen—among others, one from the Rev. Dr. Houghton of the Little Church Around the Corner—denouncing the project in unmeasured terms and begging Manager Abbey to reconsider his determination. Since then we have continued from week to week to sound public sentiment on the subject, and a series of articles have been published setting forth the injury that such an exhibition would work upon the good repute of the theatre. The *Herald*, *Sun*, *Spirit*, *Tribune*, *Star*, and *Times*, following the initiative of THE MIRROR, have printed strongly-worded editorials supporting our course and reiterating the caution we had given Mr. Abbey. These articles have stirred up dormant opposition in the ranks of the Church, and a powerful movement has been set on foot which is determined to crush out the sacrilege, if necessary, by legal process. As we explained last week, we have been actuated by purely disinterested motives; the welfare of the drama and the theatrical profession being the only objects in view. Here in America we have no Lord Chamberlain, as in London, to judge of the fitness of a play for production, but the need of some voice to advise and counsel for such purposes is universally recognized. This right THE MIRROR, as the dramatic organ of the country, lays claim to, and if its censorship has never been called into action heretofore, it is because no occasion has offered. The press is the safeguard of the community. THE MIRROR is the safeguard of the Stage. The theatre-going public can take of their own interests. They can support and patronize whatever play, player or manager they see fit; and their discernment and good judgment is usually bestowed properly. It is our particular province, however, to protect the stage, and in this, as in all other instances, we propose to fulfill it to the letter.

We have directed our forces not against Henry E. Abbey, but against Henry E. Abbey the accredited manager of a shocking and disgraceful exhibition. Had Manager Haverly, Palmer, Daly or any other prominent gentleman been unwise enough to have connected his name with such an enterprise, we should have pursued the same aggressive course toward him. Our articles have been written in the spirit of true and legitimate journalism, never stooping to the level of personality, abuse or blackguardism. They gave Abbey credit for the activity he has shown in securing the best advertised and most striking novelties of the day, while pointing out the magnitude of the error he had committed. We did him a service in showing the public opposition he must expect. Like all obstinate people who have fallen into a pitfall—who are too vain or pig-headed as the case may be, to manfully come forward and admit the false step they have taken—Mr. Abbey has concluded to persist in his ill-advised intention.

A letter was received by the publisher of THE MIRROR Monday morning last from Manager Abbey. It may be taken as a final answer from the manager that he is determined to do his utmost toward profaning the stage and shocking the community. He was prompted to discontinue his patronage on account of this fight we have commenced against his Passion Play. He has flung down the gauntlet, not in true knightly fashion, but in a spirit of contemptible sordidness, of which we believed him incapable. The silence of THE MIRROR is not in the market. It cannot be purchased. Its price is greater than any sum of money Mr. Henry E. Abbey may have in bank to-day or at any time in the course of his existence. Our principles are dearer to us than Mr. Abbey's patronage, and no action of his can force us into submission, or prevent our giving free utterance to our thoughts in this or any other matter. We feel no regret at losing the support of a man whose petty exhibition of feeling stamps him in a light quite as questionable as unenviable, and we are perfectly satisfied at his withdrawal. The fact that we enjoy the confidence and respect of every respectable manager in the city is sufficient for us.

THE MIRROR means business. It commenced this crusade in all integrity, and it means to carry the fight through in the same spirit. We said last week, that the Passion Play should not be done in New York. We meant what we said, and reiterate the statement this week. Our readers need feel no alarm about the solidity of the ground upon which this positive assertion is based. We have made this promise, and as sure as the sun rises to-morrow, it will be fulfilled. There is one month yet to elapse before the date fixed for the first performance of the sacrilege will arrive. In that time much will occur.

We simply demand patience and confidence in our ability to perform what we promise.

In the meantime, Mr. Abbey's puerile attempt to bull-doze THE MIRROR into silence, will not add laurels to his fame.

For the Stage Not the Church.

A gentleman commenting on THE MIRROR'S attitude toward the proposed Passion Play the other day took occasion to remark: "Morally you're on the correct side. There's no doubt that the production would be a sacrilege, but from a politic standpoint you're very much in the wrong. THE MIRROR is not a Church journal. It is the organ of the dramatic profession." This is one view of the matter, but a few words will suffice it to show it is not the right one.

Assuredly THE MIRROR is not a Church paper. The religious portion of the community has numbers of able and well-edited publications that are quite able to look after the interests of the Church. On their limits it is not the province of THE MIRROR to trespass. Should, for the moment, however, the batteries of each centre upon a common enemy, it does not necessarily follow that both are actuated by the same motive. The present is a case in point. The religious press is arrayed against the Passion Play as a profanation of their most sacred and cherished forms; THE MIRROR opposes it as a desecration of the Stage. We candidly believe that it would bring down discredit and disrepute upon the theatre, and tend to fan into a flame the dying embers of puritanical prejudice and narrow-minded opposition that militated against the elevation of the drama to its proper level for so long. The calling of the actor is to-day acknowledged by everybody of broad views and appreciative faculties as one worthy to rank with that of the painter or the sculptor. It is not our intention to permit this position of respectability and honor, which has been acquired only by years of patient struggle and stern endeavor, to be lost, or even jeopardized by the fatal error of Mr. Abbey. The sentiments, feelings, and even prejudices of a vast class of our neighbors must be respected, if not from principle, at least from reasons of diplomacy. We must not place a sword in the hands of an enemy to destroy our dearly-bought claims to public consideration and support. The Passion Play is a danger that might not harm the Church—it would undermine the theatre. We have published the opinion of the clergy, to show what sort of endorsement Mr. Abbey's project would receive from the people to whose patronage it is intended to appeal.

PERSONAL.

THORNE.—Charles Thorne, Sr., is back in town.

SALVINI.—Salvini left England for America last Saturday by the *Canada*.

REHAN.—Ada Rehan wears some charming costumes in Needles and Pins.

MACAULEY.—Ben Macauley will probably produce his new play this month.

PALMER.—Manager Palmer drives a team of handsome bay horses in the park.

GRAHAM.—Annie Graham, with her Upper Crust company, is *en route* for the West.

CAMPBELL.—H. J. Campbell is the efficient manager of the Comic Coterie, or "Mystic Krew."

STRAFFORD.—Beatrice Strafford has been engaged to play the leading part in Tony O'Dowd.

HARRIGAN.—Ed Harrigan's new piece will soon be ready. He has written an article for the Christmas *Celtic*.

LEWIS.—James Lewis is an artist in make-up. In the present piece playing at Daly's this is particularly noticeable.

DUFF.—John Duff Esq. stands at the gate and puts all deadheades who "try it on" at Daly's, under a cross-examination.

LINGHAM.—Matt Lingham is ill with asthma. His physician says he will be unable to accept engagements this season.

MORRIS.—Clara Morris will appear in Article 47 at a series of Thursday afternoon performances at the Park, commencing to-day.

BOOTH.—Edwin Booth is fighting a hard battle on an avowed enemy's ground. A case of Talent vs. The Newspapers, with the Public holding the stakes.

HANLEY.—Mart Hanley, manager of The Harrisons, is a clever worker. His energy has done much toward contributing to the success of the entertainment.

GUNTER.—A. C. Gunter's play, A Dime Novel, written for Minnie Palmer, has been tried in Montreal and pronounced a dead failure. It will not be done again.

DALY.—M. C. Daly has been engaged to play Judge Beeswinger in M'liss, opening Monday night at the Walnut, Philadelphia. This was the last part that Louis Mestayer played.

CELTIC.—The *Celtic Monthly* is an admirable publication, that is increasing in influence and circulation with every number. It's theatrical articles by John F. Flanagan, are cleverly written.

SOUVENIR.—The programme published at the head of the criticism on Bernhardt is a *fac-simile* of the one used at Booth's Monday night. It was printed on white satin. We reproduce it as a matter of record.

DON.—Laura Don has executed a crayon and water color portrait of Sarah Bernhardt, which may be seen at Pond's music store on Union Square. It is clever and adds to Miss Don's reputation as an artiste.

MORRIS.—Clara Morris fainted on the stage at the Park, on Thursday last, from sheer exhaustion. There was a large audience present of highly intellectual people. The deepest sympathy was manifested for the actress.

WAITS.—Can nothing be done to facilitate business behind the scenes? Elaborate sets are all very well, but the long waits are terribly trying to the patience of ordinary mortals. At Daly's Tuesday night the performance was prolonged fully three quarters of an hour from this cause.

DE BELLEVILLE.—Frederick de Belleville, who plays the leading part in A. M. Palmer's False Friend company, as was stated last week is a direct descendant from a noble French family—could this have been his reason for declining to accept an invitation to dine in public with the Bernhardt?

CLARKE.—The fears that were entertained concerning John S. Clarke's health are dissipated by the intelligence that he has entirely recovered from his severe illness, and is playing again. By the way, it is said that he intends turning his Broad Street Theatre, Philadelphia, into lawyers offices, ere long. He is expected back in America for a short period sometime in the Spring.

HAZEL.—The following telegram was received at THE MIRROR office Wednesday night, just before going to press:

EDITOR NEW YORK MIRROR:

Receipts Monday and Tuesday nights $2,804, and many people turned away. The advance sale for balance of the week, $7,000.

GUS FROHMAN,
Manager Madison Square Theatre Co.

HOWARD.—Bronson Howard was married a few days ago in London to the youngest sister of Charles Windham. This latter gentleman holds a position on the English stage similar to that occupied by Lester Wallack here. We trust that Mr. Howard's marital ties will not bind him down to the confines of London society. We miss him and his clever pen too much on this side of the pond.

BOOTH'S THEATRE.

(Inaugurated Wednesday, Feb. 3, 1869.)
Twenty-Third Street and Sixth Avenue.

HENRY E. ABBEY, - - - - - - - LESSEE AND MANAGER

Season XIII. 61st Performance, 9th Week

NEW YORK, MONDAY EVENING, NOV. 8, 1880.

SOUVENIR DEBUT IN AMERICA PROGRAMME OF

MLLE. SARAH BERNHARDT.

When will be presented SCRIBE & LEGOUVE'S Play in Five Acts,

ADRIENNE LECOUVREUR.

MAURICE DE SAXE,	M. ANGÉLO	DUCHESSE D'AUMONT,	MLLE SIDNEY
PRINCE DE BOUILLON,	M. BOUILLOUD	PRINCESSE DE BOUILLON,	MLLE. COLUMBIER
MICHONNET,	M. CHAMONNIN	LA MARQUISE,	MLLE. CARPENTIER
L'ABBÉ DE CHAZEUIL,	M. THÉFER	LA BARONNE,	MME. MARTEL
M. QUINAULT,	M. DELÉTRAZ	MLLE. JOUVENOT,	MLLE. PACRA
M. POISSON,	M. PIRON	MLLE. DANGEVILLE,	MLLE. JANE
Adrienne Lecouvreur,		**Mlle. Sarah Bernhardt**	

The Bernhardt Season in New York
Comprises Twenty-four Performances—Twenty Nights, Four Matinees.
Beginning Monday, November 8. Ending Saturday, December 4.

The Repertoire Includes
"ADRIENNE LECOUVREUR," "LA DAME AUX CAMÉLIAS,"
"LE SPHINX," "L'ETRANGERE," "FROU-FROU,"
"PHEDRE," "HERNANI," "ANTONY."

The Company Numbers
M. GALLY, M. D'ORSAY, M. BOUILLOUD, M. CHAMONNIN,
M. GANGLOFF, M. THÉFER, M. DELÉTRAZ, M. JOLIET,
AND M. ANGÉLO.
MME. MEA, MLLE. SIDNEY,
MLLE. VERNET-LAFLEUR, MME. MARTEL, LA PETITE BAGEARD,
and MLLE. JEANNE BERNHARDT.

Regisseur-General, M. DEFOSSEZ. | *Soufflеuse,* MME. JOLIET
Acting Manager for Mr. Abbey, - - MR. FREDERIC A. SCHWAB

PRICES:

Season Tickets, (Twenty-four Performances,) - -	Sixty Dollars
Single Seats, Orchestra, Orchestra Circle, and Balcony, - -	$3 00
" " Dress Circle, (First Night,) - - -	2 50
" " " " Other Performances, - - -	2 00
Reserved Family Circle, (First Night,) - - - -	2 00
" " " Other Performances, - - -	1 00

EXECUTIVE DEPARTMENT BOOTH'S THEATRE, 1880-81.

GENERAL MANAGER,			MAZE EDWARDS
BUSINESS MANAGER,			W. W. TILLOTSON
Treasurer,	G. H. TYLER	*Orchestra Leader,*	THOMAS JOYCE
Assistant Treasurer,	G. D. PALSER	*Scenic Artist,*	H. E. HOYT,
Auditor,	C. H. MATTHEWS	*Assistant Artist,*	T. R. WESTON
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Doorkeeper,	ISAAC WALL	*Property Man,*	JOHN HENRY
Chief Usher,	A. M. KINGSLAND	*Gas Engineer,*	J. THOMPSON

Eckler, Printer, 33 Fulton St., N Y

AT THE THEATRES.

The play 's the thing.
—HAMLET.

The agony is over.

The sinuous, willowy Sarah has made her bob before an American audience, and the verdict has been passed.

Monday night at 7 p.m., throngs of idle curiosity seekers loafed about the corner of Twenty-third Street and Sixth Avenue peering with lynx eyes at more fortunate throngs of people who had secured tickets for the opening performance of the Bernhardt season.

The arrangements were clumsy in the extreme, and appear to have been made with an especial view to the inconvenience and discomfort of patrons. The entrance on the Sixth Avenue side of the house was barred, and three thousand people were expected to squeeze through two narrow gateways in the space of one hour. Of course they didn't accomplish an impossibility, and it was fully nine o'clock before the whole audience was inside and seated. To add to the confusion, no admission tickets had been sold in advance, and the line that formed to purchase these, impeded the way and blocked the steady flow of people toward the interior of the house. Every nook and cranny was filled finally with an assemblage that in proportion if not quality, was such as had not been seen in Booth's since the memorable farewell to Charlotte Cushman.

The curtain rose a few moments after eight on the first act of Adrienne Lecouvreur. Sarah Bernhardt does not come on in the first act, and so the people paid very little attention to what was going on upon the stage, save to notice that the company was very nervous, very ill at ease, and very ordinary. The hubbub made by the incoming herd made it impossible at times to distinguish a word of what was said on the stage, and the first act closed in regular pantomime fashion. By the time that the interlude was over, the people had composed themselves and awaited in silence the first appearance of Sarah. A look of anxious expectancy was stamped en everybody's face, kindred to that of a child about to behold a dodo. Adrienne entered and immediately there was a demonstration of applause which died away in a few moments. She had been described so often that there seemed nothing strange in the tall, thin figure around which the drapery of her costume hung like a mantle upon a skeleton. Her reddish hair had a less carroty tinge than usual, and her big round eyes shone with the brilliance of an anaconda's. Her voice is musical and sweet, without much depth. When raised in passion it loses all its melody and resembles closely the shrill cry of a frightened seagull. Her gestures are studied. They are always well-rounded and appropriate, but they lack the quality of spontaneity. And this is the prime fault that permeates all her work. She is artistic to a fault. Never for an instant does she lose sight of the fact that she is acting, and of course her audience follow in her lead. They felt that they were not looking at Adrienne, but they were seeing Sarah Bernhardt play Adrinne. The bursts of great genius, the triumphs of emotional acting, that her devotees of the English and French press raved about, were not once apparent. Those electric thrills that were said to have passed over her audiences were absent Monday night. She gave a smooth, even, artistic, and generally admirable performance of a difficult role. This was all. She never reached a point of greatness once throughout the entire evening.

As scene after scene progressed, and opportunity after opportunity slipped by, people turned to one another, and exclaimed in surprised tones, "This is Bernhardt. But it is not Bernhardt of the newspapers!" They were right. Expectation had been aroused to such an extent that by clever manipula ion of the exclusive critical press, the puff preliminary had been applied with so much generosity that it was madness to expect any woman of ordinary talent to fill the extraordinarily elevated niche that public opinion had prepared. The consequence was that although Bernhardt's art, like that of Modjeska, excited admiration, her acting g enerally gave cause for widespread disatisfaction and disappointment.

They were promised a Rachel. They were given a capable actress.

What she may do in other parts remains to be seen. When this is in print she will already have appeared in another trying role, Frou-Frou. That she may yet bring forward some deftly concealed reserve force is possible, but not probable. No other part in her repertoire save Camille gives her finer chances to show her metal than Adrienne. She has not astonished or even satisfied the public in this role, and what is more, they have lost confidence in her ability to perform all that her managers promise. Everything was in her favor. The audience was disposed to show her every indulgence. They were prepared to encourage and reward her. But the result gave them pause.

Perhaps they felt as if they had been taken in; and that they had been foolish enough to have given way to the silly craze of the hour. One thing is certain, Sarah Bernhardt's fame as an actress won't be half so great after she leaves New York as it was before she came.

The company, too, was a disappointment of the blankest kind. M. Angelo, who played Maurice de Saxe, demonstrated conclusively that he is a stick of the most pronounced order; while M. Bouilloud and Mlle. Colombier were respectively stupid as the Prince and Princesse de Bouillon. M. Chamonin gave an excellent performance of the part of the stage manager, Michonnet. Tuesday night, the novelty having worn off, the audience was largely diminished in numbers. Close up to the hour of performance, there were many desirable seats to be procured at the box office at $3.00 each. The speculators on the side walk, were wild with rage. Many of them had laid out their little all on seats for the three first nights of the opening week, and they had many left on their hands at 8 o'clock. The market was quoted by these curbstone ticket-brokers as follows:

7:00 p.m.,	Orchestra Chair	.....	$15.00
7:15	" " "	.....	10.00
7:30	" " "	.....	5.00
7:45	" " "	.....	3.00
8:00	" " "	.....	1.50
8:15	" " "	.....	1.00

And after this time they could be bought for little or nothing. These facts auger badly for the speculators, and the wisdom displayed by Manager Abbey in having his advance sale in Boston, Philadelphia and this city take place before Bernnardt's appearance is now significantly manifest.

This depreciation in the value of seats for the second night's performance looks cloudy. Bernhardt is saddled to Mr. Abbey's shoulders for one hundred nights yet. In that time much money may be lost.

We regret Bernhardt's flat failure for Mr. Abbey's sake. He is young, promising, and has displayed so much tact in working her interests in this country, that it is really too bad he should have been misled into placing a false estimate on the draught and merit of his star. Foolish people will go to see her only as a curiosity—not as an actress. She is interesting to these as the woman who sleeps in a coffin, hob nobs at dinner with a skeleton, and does a great many other ridiculons and singular things. But this curiosity is easily satisfied, and there are so many sensible folks who will stay quietly at home and laugh slily in their sleeves at the ardor of the others, that we are afraid Mr. Abbey may not clear himself on the operation. He has risked much and we are sorry that he should be thus handicapped at the outset by a revulsion of feeling on the part of the public, toward paying extravagant sums of money to see an actress in a language which two thirds don't understand, when they can see native artistes who please them quite as well.

Bernhardt is a big failure already, notwithstanding the superhuman efforts that are being made to keep the knowledge out of the newspapers. We fear she will be a bigger one before the one hundred nights of her American engagement are concluded.

Monday night, the Standard Theatre was crowded literally to the doors with an audience that had turned out to welcome back to New York, the favorite comedians, Robson and Crane. They appeared in a piece called Sharps and Flats by Clay M. Green and Slason Thompson, which the programme described as to "a speculation satire." It is a trashly composition, broadly farcical, dealing with a number of well-worn stock incidents and situations, that rely upon horse play and rough and tumble gymnastics as much as the dialogue, for their fun. The people did not expect much from the play, and they were not disappointed. They had come to laugh at the couplet of stars. Stuart Robson is the same old friend whose vocal squeak and galvanic gestures never become so familiar, that they are not welcome. He was greeted with a noisy demonstration of satisfaction at his re-appearance. His Cutler Sharp is a conscientious even performance too finished to be classed as low comedy. W. H. Crane scored a hit at once as Flat, the individual who gets into trouble because of a yearning to make a "turn." He is perhaps our best rough comedian, and since we saw him last in this city his methods have been wonderfully improved. The cast was good, rendering excellent support to the twain of mirth-makers. Everybody was weighed down with an uncongenial part, however. Messrs. Lipman, Dillon, Marble, Burbeck and Ambrose, and Misses Proctor, Robson and Gallagher, and Mrs. Meyers were all acceptable. We have not seen such good stage setting displayed at the Standard since the present managerial incumbent took possession of the house. The play is sheer nonsense, but the popularity and clever acting of Robson and Crane will attract good business. We trust that they will produce the Comedy of Errors during their engagement, in order to give our public an opportunity to see them in their clever characterizations of the two Dromios—performances that have not been equalled since the famous Tom and Harry Placides were last seen in the parts.

Tuesday night a farcical comedy by Augustin Daly, adapted from a German piece by the author of Lemons, was produced before a fashionable audience at Daly's Theatre. The comedy is similar in construction to that of The Guv'nor. It is in four acts, and deals with the complications that arise from a series of blunders and errors of the principal characters in the cast. The *locale* has been transported to New York, and the characters have all been modernized by the adapter's facile pen. The story is trivial and scarce worth recapitulating. It is funny at times, and dull at others. The dialogue is never brilliant, but it is written in a popular, taking vein. The first and third acts are the best. The second and fourth go for naught. The scene in Gilmore's Garden where a mask ball is in progress, is well arranged. On all sides the perfect stage management for which Mr. Daly is justly noted, was discernible. The scenery by Roberts was fresh and pretty.

Mrs. G. H. Gilbert carried away the honors. She played a young maiden of unknown age with a spirit and *verve* remarkable in a woman who is on the shady side of sixty. Her hornpipe was so gracefully executed that it received an enthusiastic encore from her admirers in front, who inconsiderately forgot that she was not so young as she looked. Her Miss Dosie was a capital bit of acting throughout. James Lewis played an eccentric part carefully, but why does Geagle lose his whispering peculiarity after the first two or three speeches until the tag of the play? There is a certain monotony about all that Charles Fisher does, but he is an agreeable gentleman, and he handled the part of a dear old man, Christopher Van Dusen, with discretion. John Brand was amateurish. John Drew did not have a fair chance as the young lawyer, Tom Versus, but nevertheless he created a pleasant impression. Fanny Morant played an old woman, and was therefore in her element. She is somewhat too elocutionary in her manner of speech. Ada Rehan had a role somewhat similar to the one she played in Our First Families, and treated it much in the same way. She looked charming in a number of handsome, and expensive costumes—one, a peach tinted robe worn in the last act being particularly becoming. May Fielding acted a pretty part very neatly. Maggie Harold was too noisy as the maid. The "nursery cotillion," was pretty and effective. Needles and Pins, will run until the musical edition of Robertson's School, by Woolson Morse, is ready.

Abbey's Park Theatre was packed on Tuesday night, to witness the first performance of the adapted and re-christened play, now styled, The Legion of Honor. This piece is known out West, as Deception, having been played on the Pacific slope for some time, and with fair success. As presented at the Park, it is a reasonably strong play. It is, moreover, put on the stage with that liberality, characteristic of Mr. Abbey in his stage management. The play is in four sets; throughout; the scenery and appointments are elegant and appropriate; but the last set is especially fine, namely, the apartments of the Count de Maubraye, in which the duel scene is enacted. The effects of light and color, and the highly sensational tableaux closing this act, was effective. The play opens with a mystery, and the first act is a trifle tantalizing, and one begins to ask, "What is the mystery?" In the second act, the interest intensifies, and the audience is interested, thence, to the fall of the curtain on the last act. The story, that of a wronged, suffering woman, a gentlemanly villain, and a jealous, hot-tempered husband, is old—very old. But the story is given in dramatic form, and the play is full of novel situations, strong and natural; the dialogue is even and well sustained, and the acting is not above the average. The principal characters are represented by Agnes Booth, Emily Jordan Chamberlain, Louise Dillon, Samuel Piercy, Lewis Morrison, J. G. Saville, and Harry Courtaine. All did well in their respective parts. Mrs. Booth, as Elise de Lignieres, was effective, but there is far more in the part than she made of it. Occasionally Mrs. Booth startled us by a fine bit of acting, electrical in effect, but the flash lasted only for a moment. Grace of movement, finish in her acting, and charming elocution, made Mrs. Booth's personation of the injured wife and mother, a beautiful picture upon which everyone looked with admir.tion, but it seemed to us that Mrs. Booth was too careful of her "reserve force." We never see Mrs. Booth without deriving some pleasure from her acting, but we may be permitted to say that her repose is sometimes a trifle wearisome. Then, too, folks in real life, even if they are wronged women, are not forever walking about with closed eyes, nor do they roll them about furiously at the slightest provocation. Just this same fault may be found with Louise Dillon, Mathilde, who otherwise acted with animation, but she "made faces" unconsciously. Mrs. Chamberlain's Baroness D'Alroy was rather fast at times but generally well acted, and her dressing was good. Mr. Piercy gave a quiet, easy representation of the character of Raoul de Lignieres, and won the applause of the audience. In the early part of the play he has little to do, but even this is done excellently, particularly the scene with his daughter Mathilde. In the third act, in the revelation, he is fairly strong, but in the fourth, where he confronts the Count de Maubray, the villain of the play, and finally saves the honor of his family by killing his adversary in a duel, his acting is highly dramatic and sensational. Louis Morrison's Count de Maubraye is a fine piece of acting. It is refreshing to find such a well-dressed and pleasant-mannered villain on the stage. Mark Pendleton's Gaston was also an excellent performance, but it was uneven. At times there were evidences that the actor had caught the spirit of the fiery character he was portraying, and then in an instant he was awkward, cold and harsh. Harry Courtaine's Viscount Distrait was very amusing, but such a Paul Pry is an insufferable bore, when his antics are indulged in for too long a time. We could have dispensed with the Viscount very early in the piece. It was the one comedy part of the piece, but it was an exageration, and often out of place. Mr. Saville's Edmond, the timid lover of Mathilde, was a fairly good piece of work.

The Soldene troupe made their first appearance this season on American ground at Col. Sinn's Park Theatre, Brooklyn, Monday night. The programme consisted of Chilperic and Trial by Jury, both of which comic operas were rendered in excellent style. The company this year is well selected, and no better organization of the kind is on the road. The audience was large and appreciative.

Daniel Rochat does not suffer at the Square by the Bernhardt subscription.—This is the last week of My Partner at Niblo's.—The engagement has been most successful.—Next Monday the Kiralfys spectacle of Enchantment.—Hazel Kirke flows on forever.—The Guv'nor is up for a run. Its success is as complete as it was unexpected. The comedy is delightfully acted.—Rice's Surprise Party in Revels have been doing a good business at Haverly's.—The last nights of Kate Claxton in the Snow Flower, at the Bijou are announced.—Next Monday, John McCullough will appear at the Fifth Avenue in Virginius. There has been a large advance sale.—Lillian Spencer, with her Schiff-less play, have drawn poorly during their fortnight's stay.—Tony Pastor is swimming along prosperously.—The Comique is still the scene of the Mulligan's Picnic.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR LOST.

There are some funny defficiencies shown by the London papers in their notices of Edwin Booth's performances. Clement Scott says in the *Telegraph* that "the fencing and the death appeared to be singularly ill-managed and ineffective, and the closing scene, having been robbed of all poetic significance, seemed to be commonplace," while the *Post* asserts that "Booth rallied brightly in the last scene, and his fine fencing was universally admired." The same paper thinks "Booth is at his worst when anything like ease or humor are required," but the *Times* differs from its esteemed contemporary in this respect, inasmuch as "the wit of the part was effectively brought out, and the dry conceits, which have become as familiar as household words, seemed novel from the way in which they were uttered." They don't agree either about the warmth and genuineness of his reception. The *News* reports that "there were some slight tokens of opposition from some parts of the house," but the Thunderer announced in unqualified terms that he had "a very warm reception and was enthusiastically applauded by the whole house." The *Telegraph* says that Booth's conception "is cold and classical to a fault," but the *Post* tells us that "the vehemence and celerity of his performance rob it of its pensive philosophy and meditative grace." The *Observer* liberally concedes that "there are certain interesting details of his performance and reading, the merit of which cannot here be worthily discussed"—the latter portion of which statement applies aptly to the other papers as well. Truly, New York can boast of critics if not more able at any rate more unanimous than these of the great English metropolis. The writers on the weekly journals have yet a chance to redeem the weak blunders of their *confrees*. Mr. Booth's friends all await their judgment with curiosity.

* * *

Willie Edouin's Sparks are leaving a trail of popularity behind them wherever they go. The New York press endorsement that they received is being sustained by our provincial wielders of the pen, and the little coterie, starting modestly, seem destined to have more than an equal share of the season's pecuniary plums. Frank Sanger writes from St. Louis, where they were located last week, under date of Nov. 3: "We have hit 'em hard here! I think our business for the week will run over $6,000. Opened to $1,004. How's that?" That's decidedly encouraging, my dear boy, for the worst night in the whole year—Election eve.

* * *

Manager A. M. Palmer has written to a querist, who wished to sound him on the subject of Sunday night performances, that on principle he is opposed to them. He will permit no company bearing his name to play on that day, and has so instructed them.

* * *

Mr. Palmer is a gentleman who has sympathy for the feelings of other's. Mr. Abbey wants to demonstrate that he has none at all. THE MIRROR will not give him the opportunity, however.

* * *

Another bulletin from the Yeaman's family! Miss Jennie Yeamans called upon me Tuesday afternoon, and asked me to contradict the report that had appeared twice in THE MIRROR to the effect that she was married. "They said I died in Cuba, once," she said, "and the editor wouldn't believe anything else until I called on him, and proved pretty conclusively that I was about the liveliest corpse he had ever beheld." I take it all back. The information was received from the best possible authority, and I was quite sure of its authenticity. If I find that there was intentional malice on the part of the informant, I will take pleasure in divulging his name to Miss Yeamans, and then—won't there be a row!

* * *

On the other hand, here comes a letter from the oppositely interested party, who waxes satirical and indignant by turns, in his denial of guilt.

HAVERLY'S THEATRE,
CHICAGO, ILL., Nov. 8, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Will you kindly permit me to jam myself into print, inasmuch as my name has been used, and in a manner that I feel I am justified in resenting?

I am not married to Miss Jennie Yeamans, nor engaged to her, nor ever have been. The joys and freedom of a single life prevent me. Can only add, that if an oath is necessary I will make it, in order not to blight the young lady's prospects for the future. I simply can say, in conclusion, that I have regarded Miss Jennie Yeamans in the light of an esteemed friend since her fifth birthday. Nothing more. Ever yours, E. A. LOCKE.

Now I think we'd all better let the matter drop.

* * *

A fortnight ago The Mighty Dollar completed the fiftieth night of its career at the London Gaiety, and the Hon. member from the Cohosh district proudly sends me a copy of the *Observer*, containing the following pæan: "A success like this, not inconsiderable in the case of a piece of home-growth, depending for its effect upon familiar allusions, seems absolute triumph when the entertainment supplied consists of pictures of manners with which Englishmen are unfamiliar, and characters and proceedings which they must take upon trust. That fifty performances,

which constitute the limit of the original engagement of Mr. and Mrs. Florence, have not sufficed for the English public, and that a new arrangement has had to be framed, reflects the highest credit upon the exposition, seeing that there is, as has been said, singularly little in the play to attract or amuse. Mr. Florence's Bardwell Slote improves, however, upon acquaintance, and is a masterly piece of character acting. Ripe, comic, humorous and unctuous, yet within the strict limit of art, it is a performance which may be seen again and again with certainty of amusement. Mrs. Florence meanwhile assumes the role of Mrs. General Gilflory with remarkable brightness, and supplies a picture of American manners that is eminently conceivable and may well be true. It is pleasant to think that the reception accorded these artists is equal to their merits, and that the encouragement afforded them is such there is a chance of seeing them in other characters."—which is delightful balm of Gilead to the souls of Mr. and Mrs. Billy F.

* * *

NEW YORK, Nov. 8, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR:—I plead guilty to have written a play. It will be presented at the Windsor Theatre to night, by Miss Charlotte Thompson. Will you have the kindness to send a representative? I ask him, if the punishment is not too great, to see it all. Very respectfully yours, JAMES K. TILLOTSON,

Author of Planter's Wife.

The punishment was too great.

* * *

Frederick de Belleville is a very handsome man, and will probably play sad havoc among the fair American hearts. Sarah Bernhardt thinks that he is the handsomest actor in France. It has been noticed that he has mannerisms similar to those of poor Fechter. It should be remembered that what some people call mannerisms are but peculiarities of the French school of acting; Bernhardt has them, Fechter had them.

* * *

There is no point that a manager should be more particular about than the proper comfort of his patrons. The easy, luxurious chairs, velvet carpets and broad aisles of some of the newest of the theatres, have tended to spoil theatre-goers for anything less delightful. And they are quite right in their demands for good accommodations. The comfort of an audience is a matter of interest to the actor and the dramatist as well as the spectator. If the latter is not happily seated he is inclined to receive the efforts of each of the former to please with a sort of *dilletante* languor. The manager's pocket is affected too, for the memory of a hard cushioned seat or a draughty auditorium will often keep a fidgetty man from visiting his house again. Some of our theatres are complete in every particular save in the all important one of thorough ventilation. Monday night the Standard was almost suffocating. 'Tis true the Standard doesn't often have as many people inside its doors as it had on Monday evening, but there is much truth to be extracted from paraphrasing an old saying—in time of bad business prepare for a rush. If it was stifling down in the orchestra floor what must it have been up stairs in the gallery?

* * *

J. L. Vale, the popular manager, has transformed Masonic Hall into a comfortable theatre, where he is giving semi-dramatic entertainments of a most pleasing description. His Lyceum Comedy Company are now presenting two plays, The Serious Family and The Day After the Wedding. Mr. Vale's entertainment is sure to be patronised by hundreds who profess to have an objection to go to a regular theatre. During the intermission between the plays there is some good singing. Mr. S. A. L. Bartley has a number of humorous songs which he sings with good effect, and he also plays several capital selections on the piano.

DEATH OF AN ACTOR.

Samuel R. Norman, a well-known Bowery actor, has just died of yellow fever at Havana, Cuba. Norman was about thirty years of age and a native of St. Louis, where he has a number of relatives and friends. The last scenes of his life were peculiar. For several years he has played in this city, his various engagements being at East side theatres. In 1878-9 he was one of the stock company at the Volk's Garden, and was regarded as a good utility man. Then he travelled with W. J. Thompson in All for a Life. Lately he was out of work, and while hanging about a Bowery billiard saloon, a theatrical agent hurriedly informed him that he was looking for a man. Sam was put on board the British Empire steamer almost before he knew it, and found that he was one of a pantomime and ballet troupe engaged by the agent for Leon de Leon, a Spanish manager, who was to open at the Tacon Theatre in Havana. In this troupe there was Bonfanti, the premier danseuse, the Chappelle Sisters, Annie Hindle and about fifty others. On the 18th of October, the troupe opened but failed to draw—anything except money from the treasury. Then the manager decamped and poor Norman was stricken with the yellow fever. While lying in his bed, he was visited by Carrie Seymour one of the ballet girls, of her he borrowed fifty cents, but didn't know whether to buy ice or whisky. The next day he died—on a quiet Sabbath in a foreign land, and on the Monday following he was buried.

FEMALE HAMLETS.

We have had female Hamlets before now. Should the changes of the moon continue to occur as naturally as heretofore, the chances are ten to one that we shall have more of them from time to time. Of course you know all that, if you know anything about the idiosyncrasies of the female character—or if you are at all posted in theatrical history. There are three or four of them roaming about the country now, seeking whom they may devour.

If you are not well read in the records of the drama, at any rate your simple experience in life has very likely taught you what a woman *will do* sometimes when she becomes a little "off color" mentally and makes a desperate effort to get even with the world for some imaginary wrong, which she believes the world has done her, but of which the world is as perfectly oblivious as it is of her existence.

Whenever a young woman of spotless character sacrifices her skirts, modesty and sense at the pawn-shop of the fine arts, she seldom or never redeems all of the pledges. Certainly, not her sense. But anything at all to be a man, and say with dignified emphasis, with one of Bill Shakespeare's grandest creations, "I thank God I'm not a woman! And if to be a man, why not Hamlet? A moral philosopher would diagnose such a case "Enlargement of Gall." A poet would have a few sighing verses and head them "Disappointed Love." A physician, such as Dr. Hammond, who has given considerable study to the mind, would say: "I think she must have been bitten by some unfortunate 'Spitz' in the sweet days of her childhood—bitten perhaps in one of the lower limbs, and has now developed a mania for exposing the bite covered with silk hose."

Before proceeding any further permit me to say that I do not wish any of these remarks to be understood as specially or otherwise directed at the young lady who recently played Hamlet at Niblo's under the management of Harry Sargent. Not at all. The only complaint with which Miss Belgarde is afflicted, according to my judgment, is preponderance of brains over physique. Her excessive intellectuality has led her astray into the belief that she has physique, voice, and enough of theatrical experience to interpret a character which great male actors have not thoroughly illustrated, even after the study of a lifetime. My introductory remarks refer to half a dozen of women who are playing—or attempting to play—Hamlet, and other male parts in the legitimate drama in different parts of this country and Europe.

My friend, Tony Pastor, some years ago, when Lord Mayor of the Bowery, gave a much more interesting performance of Hamlet, with himself in the title role, and genial Tom Riggs as Ophelia. They did Hamlet with a vengeance. The performance was more acceptable as a burlesque than Belgarde's.

If Miss Belgarde will condescend to give her intense and perhaps laudable ambition a five years' vacation, and settle down to a hard, vigorous study of certain female characters in consonance with her talents, which are considerably above the average, I fancy that she will rise to eminence. If Miss Belgarde's Hamlet is obnoxious to the student—and be it remembered there is much in it that is picturesque and beautiful—what must be the opinion of the public of the performances of those graceless creatures who are nothing if they cannot be men, when in reality they have not sufficient talent to warrant the praise of good women performers?

We can easily understand and appreciate a woman becoming a physician, for women are much needed at the sick bed. Her humane, refined, delicate treatment of the sick has immortalized her even as the nurse. The Sister of Mercy in the hospital, on the battle field, and in the fever sheds has assumed the virgin gentleness and beauty of a ministering angel. How much better than a man is she adapted as a physician every way to the treatment of her own sex. I can understand her even as a writer, and sometimes as a politician, and can enjoy her as a lawyer almost as much as I have suffered from her as a lecturer. But as an interpreter of Hamlet! Forsooth! I have seen her figure to advantage even as a boxer, but I don't think I ever saw her so happily disposed of as in her home as a mother, surrounded by sweet chubby-faced children, who made the air heavenly with riotous joy. As an actress she is often great. But only in female roles. When she steps out of the skirts she burlesques art. When she attempts to portray with the vigor of graceful manhood the sublime genius of Hamlet—to give color to his golden thoughts—to illustrate with spirit, nerve, power and grandeur of intellectual effort the depth of his soul's deep sorrow—to do justice to the matchless brilliancy of his philosophical eloquence—to grasp with a firm hold and mirror forth his masculine brain, and, in a word, to give panoramic display to the kaleidescopic changes of his nature and its complex phases, she certainly attempts a feat which no man has successfully accomplished. If Garrick, the Keans, the Kembles, the Booths, Fechter, Sullivan, Salvini and Macready have not entirely done all this, nor done much of it "excellent well" what woman can do it? Mrs. Siddons electrified the art world of England by her awfully realistic performance of Lady Macbeth; Miss O'Neill's charming idealization of Juliet won the plaudits of London's severest critics; Rachel struck the nations dumb by the terrible fascination of her cold statuesque grandeur. When the eyes of the Jewess flashed fire from deep sockets sunk in marbled flesh the audience burned with enthusiasm. Ristori's splendid art will make the name of Marie Antoinette live forever in a world apart from the busy strife of politics. Yet none of these great women would play the man. Why not? Why not Hamlet? Because they knew that by so doing they would "play the fool." True. Charlotte Cushman played Romeo. But Charlotte Cushman, as a woman, was like Hamlet's honest man—"one out of ten thousand." Charlotte Cushman was more masculine than feminine, and excelled in strong, vigorous parts—excelled everything of domestic production. Yet she had tenderness, softness and gentleness, but they were always subservient to the strength and virility of a masculine woman.

If our young ladies fresh from the boarding school, or the Normal College, or the elocution shop will insist on doing Hamlet, etc., why they must not object to honest criticism. And the gist of that criticism is simply this—they are making fools of themselves.

JOHN F. FLANAGAN.

DRIFTWOOD.

The actor Hind was very remarkable for his presence of mind and fertility in expedients. One evening, while playing in some forgotten melodrama, he extricated himself with honor from an awkward difficulty. He represented the hero of the piece, a hardened brigand, caught at last, and awaiting his doom in a sombre cell. One of his accomplices had contrived to convey to him a rope ladder and a file. His business was to file through the bars of the prison window and attempt his escape through the opening. At the moment when he was getting out of the window, three soldiers had to rush on the stage, fire at him and shoot him dead. Hind duly went through his part, but at the critical moment, instead of the expected fatal catastrophe, the guns missed fire. The soldiers retreated in disorder, and immediately returned with fresh muskets, which, not being loaded, merely flashed in the pan. Hind's position was becoming unpleasant. Suddenly he fell upon the stage, uttering fearful cries, dragged himself to the foot-lights in apparent agony, and exclaimed: "Merciful Heaven! I have swallowed the file!" Then, after well-performed convulsions and another loud groan, he fell stark dead. The audience, who had begun to murmur, were appeased by this improvised poetical justice.

Mr. Toole, who was one of Artemus Ward's most intimate friends in London, says that he told him the following story: He went to lecture at a remote place, where his face was not known. He was a little late; the audience became impatient, and began to stamp with their feet and to whistle. By and by Ward came out and began to move about the platform, dusting the chairs and desk. The people took him for a "supe," and became still more impatient. Presently he turned around, dropped the dust cloth, and said: "Now having dusted the chairs, I will begin my lecture." Many of the jokes he made were not so good as this, but, no doubt, served to amuse himself and others. An acquaintance told me that he was once riding in a Broadway omnibus when Browne got in, and, on being asked for his fare, inquired of the driver if he could change $5. The driver said he could not, stopped the coach, and requested Ward to get out. Upon this Ward became very indignant. Why should he get out? Because he had not the proper fare. "But I have," he said: "I never said I hadn't ten cents. I only asked if you could change $5."

The last London *Figaro* gives this amusing sketch of a battle between operatic voices in that city: "Mme. Lorenzini Gianoli, engaged by Mr. Mapleson for America, but through a slip remained in Europe, and, in the absence of Mme. Zacchi was engaged by Mr. Armit. Opera-goers will heartily wish she had been shipped to America. A tall, gaunt figure, a voice unpleasantly harsh and a stage presence certainly not Druidical, all told against the debutante. The new Norma had a powerful organ and seemed an experienced actress; and, indeed, if she had but freshness of voice and any sort of method, she might be an acceptable artist. In the result (as at the earlier representations of the opera, when the Adalgisa of Grisi overshadowed the Norma of Pasta) the positions were again reversed. The star of the evening was the Adalgisa, Mme. Bauermeister; and the new artist, despite her powerful found friends of the debutante did all that lusty throats and powerful palms could do to applaud their favorite. By and by at the duet, "Mira o Norma," the two forces appeared nonplussed. For the friends of the one to applaud the other seemed to be absurd, and to this incident may be attributed the fact that probably for the first time in the theory of the opera the famous duet missed its usual encore."

—Val Vose, the renowned ventriloquist, is nightly exerting the organ of wonder in hundreds of west-siders at the Grand Opera House.

—Haverly's Widow Bedott company includes some genuine comedians, who infuse into their work real fun. Bishop's Widow appears to be a favorite everywhere.

—The Detroit *Post* says: "The public will profit if it turns to the dramatic columns of the newspaper, rather than to the bill-board and shop window, for reliable information concerning the precise merit of an entertainment." And the *Post* is right. The columns of a dramatic paper like THE MIRROR is the place to look for dramatic information.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S FALSE FRIEND CO.: Brooklyn, 8; Cincinnati, 15; Cleveland, 22.
ADA CAVENDISH: Providence, 8; Washington, 15; Baltimore, 22, week each.
ABBEY'S HUMPTY DUMPTY: Trenton, 11; Easton, Pa., 12; Harrisburg, 13.
ADELE PAINE COMB.: Bucyrus, O., 12, 13; Shelby, 15, 16; Tiffin, 17, 18.
AGNES LEONARD CO.: Lynn, Mass., 15; Lawrence, 16; Lowell, 17; Worcester, 18; Holyoke, 19; Springfield, 20.
ALICE OATES: New Orleans, 7, week; Memphis, 15, week.
ALL THE RAGE COMB.: Milwaukee, 10, 11, 12, 13; Detroit, 15, week.
BARNEY MACAULEY'S MESSENGER: Indianapolis, 11, 12, 13; St. Louis, 15, week.
BARTLEY CAMPBELL'S GALLEY SLAVE: Savannah, 12, 13; Augusta, Ga., 15; Athens, 16; Atlanta, 17; Montgomery, 18; Mobile, 19, 20.
BEN MAGINLEY'S DEACON CRANKETT: Philadelphia, Nov. 8, week.
BUFFALO BILL COMB.: Fitchburg, 11; Concord, 12; Manchester, 13; Portsmouth, 15; Dover, 16; Portland, 17, 18; Bath, 19; Rockland, 20.
BIG FOUR MINSTRELS: Cincinnati, 15; Baltimore, 22; Philadelphia, 29.
B., W., P. & W. MINSTRELS: Chicago, 7, eight nights.
CAMPBELL'S MATRIMONY CO.: Indianapolis, 8, week; Pittsburg, 15, week.
CHILD OF THE STATE: Atlanta, 11, 12; Cincinnati, 15, week; Pittsburg, 22, week.
CLINTON HALL'S STRATEGISTS: Oil City, 11; Meadville, 12; Newcastle, 13; Youngstown, O., 15; Massillon, 16; Canton, 17; Akron, 18.
CLARK AND MARBLE'S TILE CLUB: Columbus, 10, 11; Chillicothe, 12; Dayton, 13; Chicago, 15, week.
C. L. DAVIS: Logansport, Ind., 15; Lafayette, 16; Danville, Ill., 17; Champaign, 18; Bloomington, 19; Peoria, 20; Lincoln, 22; Peoria, 23; Jacksonville, 24; Quincy, 26, 27.
COMLEY-BARTON LAWN-TENNIS CO.: Buffalo, 8, week; N. Y. City, 15, long engagement.
COLLIER'S BANKER'S DAUGHTER: Chicago, 8, week; St. Louis, 15, week; Quincy, Ill., 22; Keokuk, Ia., 23; Monmouth, 24; Peoria, 25; Bloomington, 26; Springfield, 27.
CORINNE OPERA CO.: Troy, 11, 12, 13; Montreal, 15, week; Ottawa, 22, 23.
CRITERION COMEDY CO.: Galveston, 8, week; Houston, 15, 16; San Antonio, 17, four nights; Austin, 22, 23.
DENMAN THOMPSON: Minneapolis, 8, week; Eau Claire, Wis., 15; Madison, 16; Milwaukee, 17, four nights.
EMMA ABBOTT OPERA CO: Nashville, 11, 12, 13.
FANNY DAVENPORT: Bridgeport, 11; South Norwalk, 12; Newark, N. J., 13; Paterson, 15; Reading, Pa., 16; Lancaster, 17; Williamsport, 18; Easton, 19; Philadelphia, 22, two weeks.
FOUR SEASONS COMB.: Lowell, 12, 13; Woonsocket, 16, 17.
FANNY LOUISE BUCKINGHAM: Boston, 8, week; Newark, N. J., 15, week.
FRANK MAYO: Louisville, 8, week; Chicago, 15, week.
FRANK TANNEHILL'S DAVY CROCKETT CO.: Whitney's Circuit, Mich., 4 weeks.
FRANK I. FRAYNE: Cincinnati, 8, week; Sidney, O., 15; Delaware, 16; Newark, 17; Lancaster, 18; Washington, 19; Chillicothe, 20.
FORBES & COTTON COMB.: Mexico, Mo., 11; Columbia, 12, 13; Fulton, 15, 16; Jefferson City, 17, 18; Sedalia, 19, 20.
GULICK-BLAISDELL CO. 1, (John Dillon): Du Quoin, 11; Cairo, 12, 13.
GULICK-BLAISDELL CO. 2 (Harry Webber's Nip and Tuck): Red Wing, 11; St. Paul, 12, 13; Stillwater, 15; Minneapolis 16; Eau Claire, Wis., 17; Portage, 18; Racine, 19; Waukegan, 20.
GULICK-BLAISDELL CO. 3 (Hop-Scotch): Waterloo, Ia., 11; Ossawatomie, 12; Rochester, 13.
GULICK & BLAISDELL CO. 4 (Arabian Night): Open season at Joliet, Ill., Nov. 15; Bloomington, 16, 17; Lincoln, 18; Decatur, 19; Jacksonville, 20.
GULICK & BLAISDELL CO. 5 (Minstrel Congress): Open season Nov. 15.
GUS WILLIAMS COMB.: Charlotte, 10; Greensboro, 11; Raleigh, 12; Norfolk, 13, 14, 15; Richmond, 17, 18, 19.
HAVERLY'S NEW UNITED MASTODON MINSTRELS: Begin season Nov. 8.
HAVERLY'S BLACK 40: Pittsburg, 8, week; Baltimore, 15; Washington, 22.
HI HENRY'S MINSTRELS: Wabash, Ind., 11; Peru, 12; Kokomo, 13; Anderson, 15.
HOLMAN OPERA CO.: Milwaukee, 8, week.
HARRY RICHMOND: Rochester, 11, 12, 13; Chicago, 15, week; St. Louis, 22, week.
HERRMANN: New York, 8, week; Syracuse, 15, 16, 17.
HERNE'S HEARTS OF OAK: Williamsburg, 8; Philadelphia, 15; Baltimore, 22—week each.
GOLDEN GAME COMB.: San Francisco, this week; Sandusky, O., 20; Cincinnati, 22, week.
JACK & MILLER'S COMETS: Newcastle, 11, Youngstown, O., 12; Akron, 15; Canton, 16.
JANAUSCHEK: Nashville, 12, 13; Chattanooga, 15, 16; Knoxville, 17, 18; Memphis, 19, 20.
JARRETT'S CINDERELLA: Buffalo, 8, week.
JARRETT & RICE'S FUN ON THE BRISTOL: Toronto, 9, week; Philadelphia, 15, two weeks.
JOHN MCCULLOUGH: Pittsburg, 8, week; New York, 15, two weeks.
JOSEPH JEFFERSON AND MRS. JOHN DREW: New Haven, 12, 13; N. Y. City, 15, two weeks.
JOHN T. RAYMOND: Freeport, Ill., 12; Rockford, 13; Madison, Wis., 15; Janesville, 16; Lacrosse, 17; Winona, 18; Red Wing, 19; Stillwater, 20.
JOHN A. STEVENS: Detroit, 8, week.
JOSEPH MURPHY: Pekin, 11; Lincoln, 12; Streator, 13; Lasalle, 15, 16; Aurora, 17; Elgin, 18; Powasha, Wis., 19; Janesville, 20.
KATE CLAXTON: N. Y. City this week.
KIRALFYS' AROUND THE WORLD: Philadelphia, 18, four weeks.
LAWRENCE BARRETT: Philadelphia, Nov. 8, week; Baltimore, 15, week; Cleveland, 22, week.
LEAVITT'S GRAND ENGLISH OPERA BURLESQUE CO: Philadelphia, Nov. 1, two weeks; Pittsburg, 15, week; Chicago, 22, two weeks.
LEAVITT'S RENTZ-SANTLEY CO.: Montgomery, 12, 13; New Orleans, 14, week.
LEAVITT'S SPECIALTY COMB: Kansas City, 12, 13; St. Louis, 15, week.
LOTTA: Boston, 8, three weeks.
MACKAY-SYLVESTER CO. (Our Flirtations): Chicago, 25, three weeks; Grand Rapids, Mich., Nov. 15; Bay City, 16; Port Huron, 18; Lansing, 19; Niles, 20; Indianapolis, 22, 23; Nashville 24, 4 nights.
MADISON SQUARE THEATRE CO. (Hazel Kirke): St. Louis, 8, week; Chicago, 15, week; Louisville, 22, week.
MARY ANDERSON: Des Moines, 11; Omaha, Neb., 12; Lincoln, 13; St. Jo, Mo., 15, 16; Leavenworth, 17; Kansas City, 18, 19, 20; St. Louis, 22, week.
MAUDE GRANGER (Two Nights in Rome): Baltimore, 8, week; Harrisburg, 15; Williamsport, 16; Scranton, 17; Pottsville, 18; Reading, 19; Lancaster, 20; Zanesville, O., 22, 23; Columbus, 24, 25; Dayton, 26; Terre Haute, 27; St. Louis, 28, week.
MILTON NOBLES: Chicago, 12.
M'LISS-PIXLEY CO.: Danbury, Ct., 12; Stamford, 13.
MINNIE PALMER COMB.: Salem, Mass., 11; Chelsea, 12; Lynn, 13; Providence, 18, 19, 20.
MRS. SCOTT-SIDDONS: Hamilton, Ca., 12, 13.
MITCHELL'S PLEASURE PARTY: Boston, 8, two weeks.
MY PARTNER (ALDRICH AND PARSLOE): New York, Oct. 18, four weeks.
MILES' JUVENILE OPERA CO.: Louisville, 8, week.
KATE THAYER CONCERT CO., Cambridgeport, 11; Andover, 12; Lynn, 16; Boston, 17; Middletown, Conn., 19; New London, 20.
NICK ROBERTS' HUMPTY DUMPTY: Charlestown, W. Va., 15.
NAT GOODWIN'S FROLIQUES: Albany, 11, 12, 13.
ONE HUNDRED WIVES COMB: Baltimore, 8, week.
NEIL BURGESS: Memphis, 8, week; New Orleans, 15, week.
OLIVER DOUD BYRON: Springfield, 11, Dayton, 12; Richmond, Ind., 13; Indianapolis, 15, 16, 17; Louisville, 18, 19, 20.
POLK'S GENTLEMAN FROM NEVADA: Chicago, 8, week; Terre Haute, 15; Ft. Wayne, 16; Dayton, 17; Chillicothe, 18; Wheeling, 19, 20; Oil City, 22; Bradford, 23.
PIRATES OF PENZANCE: Philadelphia, 15, week.
RICE'S BIJOU OPERA CO.: Pittsburg, 8, week; Richmond, Va., 15, 16, 17; Petersburg, 18; Norfolk, 19, 20.
RIAL & DRAPER'S UNCLE TOM: Cleveland, 8, week.
RICE'S EVANGELINE: Cleveland, 8, week.
RICE'S SURPRISE PARTY: N. Y. City, 25, several weeks.
ROBSON AND CRANE: N. Y. City, 8, 4 weeks.
RASHELLE COMB.: Dixon, 12, 13.
SNELBAKER & BENTON'S VARIETY COMB.: Milwaukee, 15, 16, 17; Racine, 18; Waukegan, Ill., 19; Ottawa, 20.
SMITH AND MESTAYER'S TOURISTS: St. Louis, 8; Indianapolis, 15; Brooklyn, 22.
STRAKOSCH OPERA TROUPE: Cincinnati, 8, week.
SOLDENE OPERA-BOUFFE CO.: Brooklyn, 8; Toronto, 15, week; Bellville, 22; Kingston, 23; Brockville, 24.
TONY DENIER'S HUMPTY DUMPTY: Akron, O., 11; Mt. Vernon, 12; Columbus, 13; Chillicothe, 15; Springfield, 16; Indianapolis, 17, 18; Greencastle, 19; Terre Haute, 20; St. Louis, 22, week.
TAGLIAPIETRA OPERA CO.: New Orleans, this week.
THE HARRISONS (PHOTOS): Detroit, 11, 12, 13; Toledo, 15, 16; Cleveland, 17, 18, 19, 20.
THOMAS W. KEENE: New Orleans, 8, week; Jackson, Miss., 15; Meridian, 16; Selma, Ala., 17, 18; Montgomery, 19, 20.
WILLIE EDOUIN'S SPARKS: Louisville, 8, week; Cincinnati, 15, week; Chicago, 22, week.

—Eunice Goodrich has an excellent play in Zizi, a drama from the French.

—Alfred McDowell has made a success of his comedy part in Long Branch.

—Sara Von Leer is to appear in Ed Coleman's emotional play, A New Godiva.

—Tit-for-Tat is the latest musical novelty. It is to be given at the Masonic Temple by the Campbell's Comic Coterie.

—William Pottle has assumed the business management of the Eunice Goodrich Company, and is pushing things ahead.

—The second Donaldi-Rummell concert takes place on Saturday the 20th, at Steinway Hall, with a host of musical talent.

—The favorites opened at Bidwell's new and beautiful St. Charles Theatre, New Orleans, last Sunday night to nearly $1,100.

—Notwithstanding storms and floods Alice Oates and the Favorites played through Texas to the largest business of the season.

—Notwithstanding the large headlines on their bills, the managers of the Children of Captain Grant, know that their piece is not "a great success" at the Boston theatre. The play is flat.

—The Tagliapietra Opera Troupe are pleasing the patrons of the St. Charles theatre at New Orleans. Mlle Litta who has a powerful voice, is establishing herself as a public favorite.

—While in Galveston, during the performance of The Favorites, Alice Oates received a telegram announcing the death of her sister. It was with great difficulty that she succeeded in getting through the performance.

—The German stage has suffered severe loss by the sudden death of M. Dettmer, the first comedian of the Royal Theatre, Dresden. Only three weeks ago he concluded a most successful engagement in Berlin, where the theatre-loving public were enraptured with his rendering of classical parts. The late Mr. Dettmer, who began his theatrical career as a singer, retained until the last a very melodious voice, which greatly helped him afterwards in his profession as an actor. He was best as Faust, Egmont, Marquis Pasa and other parts of the tragic drama.

THE MIRROR'S CIRCULATION.

THE AMERICAN NEWS COMPANY, NEW YORK. MANAGER'S OFFICE, Aug. 20, 1880.

MR. H. G. FISKE, 12 Union Square:

DEAR SIR: On investigation I find that the cause of complaint from the readers of your paper, that they cannot secure it from the dealers at the usual time, is owing to the fact that you do not go to press early enough to supply us with all that we require to send by first trains on the day of its publication; or else your facilities for printing are not sufficient for the demand.

Please bear in mind that at this season of the year we are paying you nearly twice the amount of money for the sales of your paper that we were paying you in October and November of last year, and hence we require nearly twice as many copies to supply the demand.

If it continues to increase in the same ratio it will be necessary for you to make arrangements to give us our entire supply early on the morning of publication, in order to satisfy the trade; and this is the only thing that can be done to prevent the complaints from dealers and the public that your paper cannot be had on day of issue. Respectfully yours,

PATRICK FARRELLY, Manager.

MUSICAL MATTERS.

Lovers of music, now that the political excitement is over, may settle down comfortably to their favorite pleasure. As the days run on, and the Autumn merges into Winter, despite the necessity of rugs, wraps, overshoes and respirators, concert-goers are in good temper, because they know that the army of musicians in New York—conductors, vocalists and instrumentalists, have been preparing months past, for the enjoyment of the musical public, through the dreary season of cold, rain, snow and slush. In the matter of music, New Yorkers are well off, not alone in the quantity, but also in the quality provided for their delectation. Theodore Thomas' classical concerts, and W. G. Dietrich's gala Sundays at the Metropolitan Music Hall; Mapleson's grand presentations of Italian opera at the Academy of Music; Dr. Damrosch's symphony concerts, and also those of the Philharmonic Society; the Saalfield Ballad Concerts, Florence Coppleston's piano recitals, also those of Anna Bock; Sacred Sunday Concerts at the Academy of Music by the great singers of Mapleson's company, and the minor musical attractions, will be sufficient to satisfy the most insatiate of musical gourmands.

Mr. Mapleson has certainly no cause of complaint against the New York public. He has done an immense business up to the present time, and still the Academy is crowded at every performance. Friday's performance of Verdi's spectacular opera, Aida, drew a large and brilliant audience to the Academy. It is generally conceded that this, the latest of Verdi's works, is also his finest. That the opera holds its popularity in New York, there can be no doubt. It is written throughout in a grandly impressive style, and the massive orchestration renders it truly fascinating to the lover of opera, and no other work, by the way, is put on the stage by Mr. Mapleson with such completeness or with such attention to details. The features of Aida, as a musical composition, are its highly dramatic tone, its smoothness of construction, its effective concerted parts, its gorgeousness of color, and its grandeur of conception. The *mis-en-scene* is simply beautiful, and the spectacle from beginning to end is one of intense interest. There was a slight change in the cast from last year. The following artists appeared: Campanini as Rhadames; Galassi as Amonasro; Novara as Ramfis; Monti as Il Re; Annie Louise Cary as Amneris, and Valleria as Aida. Musically and dramatically it was a fine performance.

Linda was produced at the Saturday matinee, and the Academy had its usual brilliant audience. Mme. Gerster was the heroine; Mlle. Belocca, Pierotto; Campanini, Carlo; Galassi, Antonio; and Monti, Il Prefetto. Notwithstanding the inclemency of the weather, all the artists were in good condition vocally. Gerster was in splendid voice, and sang the O! Luce di quest anima, in fine style. It was a refined piece of art, and rendered with grace and feeling. The Carlo of Campanini was well received. He was in working order, and sang throughout with earnestness and power. Praise is also due to Galassi for his Antonio, judged from a dramatic point of view it was grand, and it need scarcely be said that the music was almost perfect. The densely packed house enjoyed the musical treat prepared for them. On Monday La Traviata was the opera of the evening, with Gerster as Violetta; Ravelli, as Alfredo; Galassi, as Germont; and Mlles. Martinez and Valerga and Monti, Rinaldini, Grazzi and Bellati in the cast. Despite the numerous attractions elsewhere, and the Bernhardt debut, the Academy was again crowded. Gerster sang with her usual sweetness, although the role of Violetta is not one specially suited to show her talents to any advantage. Ravelli did not by any means do the best with his role of Alfredo. One of the features of the performance was the ballet, a small one, but it served to bring out Mme. Cavallazzi, in a ravishing costume, and she danced exquisitely to the delight of the immense audience. La Sonnambula was given Wednesday with Gerster, Campanini and Del Puente.

Next Friday, Nov. 12, the first public rehearsal by the Philharmonic Society, under the direction of Theodore Thomas, will take place at the Academy of Music. The orchestra is to number at least 100 performers, all of them able musicians. The course includes six rehearsals and six concerts, and on special occasions the orchestra will be increased. During the season Mr. Thomas is to introduce several musical novelties; one important production will be Beethoven's Ninth Symphony. At the first rehearsal and concert, Rafael Joseffy and Max Schawrz, piano and viola, will be the soloists. The following is the programme: Symphony Eroica, op. 55, Beethoven; Concerto for piano, Henselt; Introduction, third act, Die Meistersinger, Wagner; Harold Symphony, Berlioz.

The Cincinnati opera festival promises to be a big affair. It is the first of the kind in the city, and will be given in the great Music Hall, and on a scale of magnificence never before attempted. The College of Music is earnestly co-operating with Col. J. H. Mapleson in ensuring the best preparations for the event. The festival commences Feb. 21st and continues six days. The musical directors are Signor Arditi, Otto Singer, Max Maretzek and S. E. Jacobsohn. It is to be a season of People's Opera at popular prices. The operas to be performed are Wagner's Lohengrin, Rossini's Moses in Egypt, Beethoven's Fidelio, Boito's Mefistofele and Mozart's Magic Flute. The army of soloists include Gerster, Valleria, Belocca, Ricci, Annie Louise Cary, Ravelli, Runcio, Rinaldini, Grassi, Campanini, Puente, Galassi, Monti and Novara. In a word, Her Majesty's Opera company with complete choruses, supernumaries, stage costumes and properties will be engaged, with a mass chorus from Cincinnati of three hundred voices, supplemented by the great music hall organ. The college and Mr. Mapleson are working *con amore* to make this festival a noble success. It will no doubt prove a notable musical event for the West, and the managers need not fear as to the financial results.

The first concert this season of the Symphony Society, at Steinway Hall was a success. The audience was large, and Dr. Damrosch received the warmest congratulations when he made his appearance on the stand. Herr George Henschel, the famous baritone from London, made his debut in a scene from Alexander's Feast, Handel; and an aria, Euryanthe, Weber. Mr. Henschel is certainly a fine artist, but it is not probable that he will become a popular favorite. He possesses, however, good taste, a magnificent voice and sings with intelligence. He was loudly encored and made a good impression. The orchestra was admirably conducted by Dr. Damrosch.

The first of Saalfield's grand popular concerts came off on Monday, when Campanini, Belocca, Florence Copleston, and Mlle. Franko appeared. The concert was not very grand, but it was fairly good, and a very large audience gathered. The members of the Philharmonic assisted. Campanini was the particular feature of the concert, but Miss Copleston played several pieces well, and Miss Franko proved herself a pleasing artiste. These concerts will be continued.

Edward Greig, a musical conductor and professor at Christiana, and a pupil at the Leipsic Conservatory, is the author of several new compositions which are now coming into favor among professional and amateur musicians. His concerto in A minor is a work which will interest even advanced pianists. He has written a number of vocal and instrumental pieces of value. Hauptmann and Richter were his masters in harmony, Reitz and Reinecke in composition, and Moschelles taught him the piano. Greig was born at Bergen in Norway, and has always devoted himself to music, his pieces bearing distinct national characteristics.

It appears that the critic of a German paper has dared to criticise Emma Thursby's singing. Speaking of a concert that the American vocalist gave in Berlin, he declared that "further study and experience are necessary to justify the highest hopes of Miss Thursby." The lady's English friends who think she is already a great singer, are rather annoyed at the critic's suggestion. It will however occur to any one who is unprejudiced that the German musicians are likely to know what they are talking about, and few will dispute, that Miss Thursby is not by any means a great singer. She is a pleasing vocalist and that is all.

The feature of the recent Leeds triennial festival, was Arthur Sullivan's Martyr of Antioch, a cantata of some pretentions, and bearing all the marks of scholarly work on the part of the composer. It was received well by a great audience, and it will add to Dr. Sullivan's fame. At each of these musical festivals it is usual to produce a new work by a prominent native composer, and great interest is always manifested by the musical public in the event. We need some such established method of fostering American musical talent.

Another new cantata, composed by Mr. Barnett, to Longfellow's Building of the Ship, was also produced at the Leed's festival. The critic of the *Times* in noticing the work says:—"Longfellow's Building of the Ship is not remarkable for dramatic power. It is descriptive in form and didactic in purpose. It is, indeed, a distinct imitation of Schiller's Lay of the Bell, without, however, attaining to the philosophic depth and the powerful expression of that great poem. It is almost needless to add that such a libretto has not inspired the composer with music of the highest dramatic type, which would indeed be wholly inappropriate. Mr. Barnett's talent is essentially of a lyrical type. He delights in fluent melody, and never shocks the ear by a harsh or uncommon modulation. A great merit which his music shows throughout is its extremely vocal character. Mr. Barnett has thoroughly studied the voice both in its individual state and in choral combination, and the result is a composition as pleasing and as melliflu·us as can well be imagined."

The Philharmonic Club of New York gave its first concert Tuesday evening at Chickering Hall, and showed improved work during the year, and more finish in playing as the result. As usual, the Club rendered an excellent programme, including Schubert's D minor string quartet, also a quartet for piano and strings by Reinecke. There were of course several minor pieces, most of which were satisfactorily played. The concert as a whole was good, but were we disposed to criticise the execution of the quartets, we should have to speak of a lack of care on the part of the players. S. B. Mills the pianist, was, as he always is, mechanically correct, but cold and ineffective. The violins were not absolutely in tune, and there were occasional lapses in time. But the audience was generally well pleased, and there was a good deal of applause.

AMONG THE MUSICIANS.

Rud Bial's Baby Polka is popular.

Mefistofele is in active preparation.

Herr Brahms has just completed a new symphony.

Minnie Hauk is to sing in Carmen and Mignon at Nice.

Carlotta Patti is giving concerts in India and *en route* for Egypt.

Wagner's Tannhauser is scarcely yet appreciated, even by musicians.

William Sherwood styles himself "America's greatest living pianist!"

Miss Butterfield, of Rochester, N. Y., is said to be a popular concert vocalist.

On dit Aimee has just lost $100,000 in Brussells, by trying to run a theatre.

Carl Troll, a violinist, who was for years a pupil of Joachim, has settled in Chicago.

A two-act musical extravaganza is about to be produced by Cornelius Mathews the poet.

Bryant and Hoey, the humorus instrumentalists have joined the San Francisco Minstrels.

On dit Annie Louise Cary gets $500 from the Brooklyn Philharmonic Society for her services.

Berlioz' La Damnation de Faust will be given in Boston Nov. 12, George Henschel as Mephisto.

P. S. Gilmore gave his grand military concert on Tuesday evening, and wound up with Columbia!

Marie Roze's debut on the 8th, in Boston at the Globe, in the English version of Aida, was a success.

William Whitney, son of the popular Myron W. of Boston has sailed for Europe to study in Florence.

It is rumored that Annie Louise Cary will retire from the stage at the close of her present engagements.

Venie H. Maynard a well-known church soprano in Boston, leaves this month for two years' study abroad.

Annie Louise Cary is reported to be the fortunate owner of $100,000 worth of real estate, in Portland, Me.

Madeline Schiller, the pianist, it is said, will shortly return from Europe, and make her home in New York City.

Campanini says that Gounod's Faust should have been called Margherita and Boito's Mefistofele, named Faust.

A musical piece entitled School Days, by Woolsen Morse, will be brought out at Daly's Theatre after the Christmas Holidays.

G. De Beauplan's Grand French Opera company commenced its season of four months' opera at New Orleans on Sunday last.

Anna Bock's first piano recital at Steinway Hall, takes place Saturday afternoon at 2:30, Nov. 13. Several new compositions will be played.

J. P. Sousa, musical director of the Mackay-Sylvester Comedy company, has just finished the music of a new comic opera, entitled Catherine.

George Werrenrath, the popular tenor of Plymouth Church, will sing folk songs of various countries at a Church concert to night (Nov. 11.)

Prof. I. K. Paine, of Cambridge, is to compose the music to accompany a Greek tragedy to be sung by the Glee Club at Harvard next spring.

Mme. Ambre, who was with the Mapleson Opera troupe last season, is singing with Beauplan's company in New Orleans. She is the prima donna.

Florence Copleston, the young pianist, was warmly received at her concert on Tuesday afternoon at Steinway Hall. This was the first of her three classical recitals.

Fannie Francis, the Californian prima donna, has been advised to leave the stage for awhile, in order to rest her voice, which shows signs of breaking from hard work.

Mme. Constance Howard has arranged to give two piano recitals in December with the co-operation of S. B. Mills, Herman Brandt, E. S. Lansing, Emily Winant, and Mrs. Buxton.

Mrs. Florence Rice-Knox, sang the beautiful contralto aria, the Slumber song from Bach's Christmas Oratorio, at Miss Copleston's concert, in which she displayed to advantage her musical taste.

The Rionda Concert troupe, consisting of Mme Rionda, Louise Obermiller, Gabriel Marie, Mr. and Mrs. D'Hubert, M. de Barbe, Adele de Barbe, a child pianist, and Leon Heyman arrived on Sunday on the steamer England.

Victor H. Lindau, who has recently returned from a two years' residence in Berlin, studying music in the Royal Conservatory, has been engaged to sing the tenor solos and arias in the Messiah at the Cincinnatti Music Hall on Christmas night.

John H. Cornell, of this city, has taken the first prize, offered by the musical director of Holy Trinity, for an original sacred composition for Church services, and Carl Florio has secured the second prize. Both gentlemen are musicians of ability.

Sunday evening, Nov. 14, Rossini's Stabat Mater, is to be sung at the Academy of Music, by Valleria, Cary, Campinini, Galassi, Novara and the Mapleson chorus, after which a concert by Mrs. Swift, Belocca and Ravelli, supported by the Arditi orchestra.

On Nov. 19, a grand concert will be given at Steinway Hall by Mme Donaldi, a soprano said to be of great power, who has recently arrived in this city from Italy. Franz Rummel, the pianist, and Levy, the cornetist, are engaged for the occasion, and W. G. Dietrich will conduct a specially selected orchestra.

To night (Nov. 11) the Euterpe Society of Hoboken, celebrate Schiller's birthday with a concert. Fanny Pollak, Miss Henne and Messrs. Graff, Remmertz and Pecher, are the artists engaged. The concert is to take place in the First M. E. Church. Max Bruch's Oratorio, Schiller's Lay of the Bell, will be performed.

At the second rehearsal of the Philharmonic Society of Brooklyn, Nov. 19, the full programme will be given. This includes, besides the orchestral pieces played at the first rehearsal, Henselt's Concerto for piano (Rafael Joseffy) and orchestra, op. 16, and the great recitative and aria from the first act of Gluck's Orpheus, by Annie Louise Cary.

A FASTIDIOUS CHRISTIAN ACTOR.

BROOKLYN, Nov. 2, 1880.

DEAR SIR:—Since last season I have been converted to Christianity, and have been carefully considering the question—Can a Christian be an actor?

After due deliberation, I have come to the conclusion that I can consistently accept an engagement in any play in which there are NO SHORT DRESSES and no IMMORAL or SUGGESTIVE speeches.

If you know of any play like The Danites or Gili's Goblins, I am open for an engagement in it. Respectfully, * * *

The above letter was received one day last week by a well-known dramatic agent. Its author is an actor of no mean ability, whose name is familiar to nearly everybody in the profession. The epistle forms a delicious morsel for thought. It was written in all seriousness and sincerity, to a perfect stranger. It is not our purpose to discuss the question so gravely considered, whether a man who has got "experience" can be a player. That was answered several generations ago, and the writer himself has settled the matter to his own satisfaction, he says, after due deliberation, but—and here's the rub that sets us thinking—certain important conditions are interposed that may keep our Christian friend out of an engagement. There must be no short dresses worn in the play in which his religious principles will permit him to distinguish himself. This immediately shuts out the broad fields of burlesque, extravaganza, and spectacle.

The legitimate is closed to him also, for where can an old-time play be found that does not contain one or more "immoral" or "suggestive" speeche? Then, too, females are often made to don male costumes in these plays of the ripe old days; and Shakespeare—phew! until the plays of our old friend of Avon have undergone a purification by the Church Congress, there would be no opportunity there whatever.

Society plays would seem to offer no uncongenial features to our fastidious friend. The only trouble would be that many of the dresses are worn short—at the upper end!

What chance has he then?

—Annie Graham combination, including George F. Egberts, Raymond Holmes, Edward Lawrence, Isidore Davidson, Henrietta Osborne, Kate Glassford, Maude Mowbray, Amy Northcott, etc, under management of Frank L. Gardner open in Cleveland, Nov. 15, in The Upper Crust.

—The Boston Herald says: Manager Harris has declined to play Graves' "Four Seasons" combination at the Howard at the date announced—Nov. 29.—and Mr. Graves declines to go elsewhere on that date, declaring that he will bring his company here at all events. Mr. Harris says he doesn't want any such show in his theatre, and Mr. Graves says he will hold the manager to his contract; so that legal complications are likely to arise.

Wallack's.

LESTER WALLACK, . . Proprietor and Manager

CONTINUED AND INCREASING SUCCESS of the new comedy.

"Yer 'and, Guv'nor, yer 'and!" THE GUV'NOR. THE GUV'NOR. THE GUV'NOR. THE GUV'NOR.

THE GUV'NOR. THE GUV'NOR. THE GUV'NOR. THE GUV'NOR. "Yer 'and, Guv'nor, yer 'and!"

And which will be presented

EVERY EVENING at 8, and SATURDAY MATINEE at 1:30.

"YER 'AND, GUV'NOR, YER 'AND!"

Carriages may be ordered for 10:45.
Seats secured two weeks in advance.

Madison Square Theatre.

STEELE MACKAYE.....Manager

281st to 287th PERFORMANCE OF HAZEL KIRKE. THIS WEEK.

Every evening at 8:30. Saturday Matinee at 2.

Masonic Hall.

Twenty-third street and Sixth avenue.

J. S. VALE.....Manager

One week only, commencing MONDAY EVENING, NOVEMBER 8, AND WEDNESDAY AND SATURDAY MATINEE,

J. S. VALE'S LYCEUM COMEDY COMPANY,

in two beautiful and amusing Plays, entitled THE SERIOUS FAMILY AND THE DAY AFTER THE WEDDING.

Tickets (reserved), 50 and 75 cents, at Schuberth's, 23 Union square, and at the office of J. S. VALE, Manager, 29 Cooper Institute.

Tony Pastor's Theatre.

587 Broadway.

MONDAY, November 1, and all the week.

The American Four, Lester and Allen, Edwin French, Charles Fostelle, the Olympia Quartette, the Three Crawfords, Minnie Farrell, Allie Smith, Jennie Miaco, Ada De Forrest, Florence McNally, Carrie Alfreds, Dan Collyer, Jennie Christie, Edith Crollius, and THE GREAT TONY.

FUN ON THE STAGE; OR, A MANAGER'S TRIALS.

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EVERY EVENING AT 8.

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FOURTH WEEK

of Sardou's great Drama, in five acts,

DANIEL ROCHAT. DANIEL ROCHAT.

Mr. Palmer has great pleasure in announcing the unequivocal success of this noble work as evidenced by crowded and brilliant houses and by the unanimous verdict of the NEW YORK PRESS.

Of its presentation in the Union Square Theatre a leading critic says: "It is something of which our Stage may well be proud."

Seats may be secured two weeks in advance by mail, telegraph or telephone.

Academy of Music.

FRIDAY, NOVEMBER 12, FAUST.
Signori CAMPANINI, NOVARA, DEL PUENTE, Miss A. L. CARY and Mlle. ALWINA VALLERIA.
GRAND MATINEE SATURDAY, Nov. 13, at 2 o'clock, RIGOLETTO.
Signori RAVELLI, GALASSI, MONTI; Mlle. BELOCCA and Mme. ETELKA GERSTER.
SUNDAY, NOVEMBER 14. Rossini's STABAT MATER and MISCELLANEOUS CONCERT.
Mlle. VALLERIA, Miss A. L. CARY, Mme. M. L. SWIFT, Mlle. ANNA DE BELOCCA, Signor CAMPANINI, Signor NOVARA, Signor GALASSI.
FULL BAND AND CHORUS.
POPULAR PRICES.
MONDAY, NOVEMBER 15, LUCIA DI LAMMERMOOR.
Lucia..... Mme. ETELKA GERSTER
Opera commences at 8. Box office open from 9 till 5.

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although it is withdrawn in height of its success to make room for the BEAUTIFUL SPECTACLE, Kiraly Brothers' Wonderful ENCHANTMENT, which had a run at this theatre of 121 nights. New Features, New Specialties, Beautiful Ballet and Original Scenery.
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continuous and uninterrupted, greet the grotesque situations and funny dialogue of the IMMENSELY FUNNY BURLESQUE, REVELS; or, BON-TON GEORGE, JR.
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Last Week of
PLEASANT COMPANIONS,
and all sorts of funny doings, sayings, etc.
Delightful solo and part singing. Boy Chorus.
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Every evening and Wednesday and Saturday Matinees, HARRIGAN & HART will present Edward Harrigan's latest issue,
THE MULLIGAN GUARD PICNIC.

THE PROPOSED PASSION PLAY.

A Letter from W. J. Smith, D.D., of San Francisco—A Sacrilege Too Strong Even for Californian Stomachs—A Board of Supervisors that Did Their Duty—Will Our Board of Aldermen Do the Same?

SIR: I have before me the announcement of the early departure from our city of Manager Maguire, James O'Neil and Henry Widmer to assist in the preparations for the production of the Passion Play at Booth's Theatre. I have read with pleasure your manly defence of the moral and religious feelings of the people of our so-called Christian land, and if you will allow me space I will give you the voice of the Pacific, as uttered by cosmopolitan San Francisco, when a like attempt was made here.

During the Lenten season of 1879 in the papers, under the head of "amusements," and flaring among the theatrical bills, crossed with sham blood, was the announcement that Salmi Morse would produce at the Grand Opera House, as a spectacular drama, the Passion of our Lord, with all the accessories and appurtenances of the stage. He would lift the veil upon scenes into which "angels desired to look but were not able." For one dollar per head he would trample under foot the blood of the crucified, and present to the prurient gaze of an unhallowed throng the strange, deep, holy mysteries of our religion. Such a shock to the moral sensibilities of every true man and woman raised such a storm of condemnation from every denomination and all the better class of people that the attention of the authorities was called to the matter at once. A committee of the Board of Supervisors waited upon the manager, and requested the withdrawal of the play from the boards, but was flatly refused. At the next meeting of the Board the following order was unanimously passed and in due time became a law:

Section 1. It shall be unlawful for any person to exhibit or take part in exhibiting in any theatre or other place where money is charged for admittance, any play, performance or representation displaying, or tending to display, the life and death of Jesus Christ, or any play, or performance or representation calculated or tending to profane or degrade religion.

Section 2. Any person violating the provisions of this order shall be guilty of a misdemeanor, and punished by a fine not exceeding $1,000, or imprisonment not exceeding six months, or by both such fine and imprisonment.

In a further attempt to continue the play, Mr. James O'Neil, who personated our Redeemer, was arrested, tried, and convicted of violation of the ordinance, and sentenced to pay a fine of $50 or twenty-five days' imprisonment. At the last presentation part of the staging fell, and two of the actresses were badly injured. One of them has never fully recovered, and has since sued the management for damages. The condemnation of press and pulpit, and the prompt action of the authorities at once put a stop to this outrage upon every sense of propriety, and the most sacred and holy feelings of every Christian heart.

A year passed away, and the matter had been almost forgotten, when lo and behold! Mr. Salmi Morse, this Israelite, in whom there is very much guile indeed, appears before the new Board of Supervisors, and petitions that body to remove the stigma placed upon his play by the previous Board, that he might take it, shorn of all restriction, without any precedent established of prohibition for any other city to follow. He characterized the ordinance as "an invasion of civil liberty," and prayed the Board to repeal it. It was claimed the first Board acted hastily under the excitement of the hour; but now a year had passed away, it could be discussed calmly and dispassionately. And it was. Three hearings were given pro and con. The representatives of the Ministerial Union of San Francisco, composed of all the evangelical denominations of the city and suburbs, plead for its continued suppression, with tenfold more earnestness and power than before, and again the Board, as the guardians of the morals of the city, unanimously refused to allow such a travesty upon all that is sacred to every Protestant heart to lift its head in our midst. We do not hold up our city as a paragon of virtue or morality, but her voice has been clear upon this issue at least, and is worthy a hearing even in the great metropolis of our land. Let your authorities remember they are the guardians of not only the peace but the morals of your city, and the centre of all morality is the cross of Christ; and let them by prompt action teach those who would coin the blood of the Incarnate, who would trade in His sufferings, who would sham His groans, His bloody sweat, His awful agony, upon which Heaven's sun refused to look; who would mimic his last terrible cry that rings down the ages, the saddest and strangest that ever broke on mortal ear: "My God, My God, why hast thou forsaken me?" let them teach those who would sell Him to the world for a few pieces of silver, that it is not safe for the morality and well being of any city to crucify the Son of God afresh and put Him to an open shame.

W. J. SMITH,
Secretary Ministerial Union of San Francisco,
SAN FRANCISCO, CAL., Oct. 26, 1880.

[San Francisco News-Letter.]

O'Neil has left us at last to play Christus in Morse's Passion Play, always supposing that the authorities of New York will permit it, which we do most potently doubt. O'Neil is perfect in this character. As a general actor he has been very much overrated in San Francisco. He is what may be styled a one-sided actor—in every part you see James O'Neil. If the part happens to be James O'Neil, well and good; the James O'Neil plays James O'Neil well; but if the part happens not to be James O'Neil, then James O'Neil plays it badly *voila tout*. The part of Christus in the Passion Play happens to suit O'Neil, because there is a tinge of sacerdotal blandness, a suspicion of Maynooth about him that underlies all his acting. He conveys the idea that he is a Catholic priest gone wrong, and consequently he gives a certain Jesuitical flavor to the character of Redemptor Mundi, that lifts it out of the ordinary dramatic groove, and makes one feel as if he were in a cathedral, and that Dominus Vobiscum was ringing in his ears to the pealing of the organ. By the way, what a change from Sarah Bernhardt, who boasts that she cannot tell the name of her children's fathers, to the Saviour of the world, the purest amongst the pure, whose blood washeth away all sin.

CONCERNING SOME OLD PLAYERS.

SAMUEL SANDFORD. The precise date of this actor's birth is unknown. We find him, however, mentioned in a cast of Romeo and Juliet, played on the 1st of March, 1662, in which he played Sampson. On the 20th of October, the same year, he created the part of Malignii, in a tragedy called The Villain, written by Thomas Porter. This piece met with great success, owing chiefly to Sandford's extraordinary acting—being played for ten successive performances. I imagine, from the fact of his having been entrusted with the parts above mentioned, that he must have been an actor of some experience prior to 1661. In 1663 he is playing Ernesto, on the first production of Adventures of Five Hours, by Sir Samuel Tuke. This play ran thirteen successive nights. He also played Vindex, in Sir Robert Stapylton's comedy, The Slighted Maid, and in a play written by the same author, called The Stepmother, he was the Sylvanus. In 1664 he was the original Wheadle in Sir George Etherege's comedy, The Comical Revenge; or, Love in a Tub. Downes, the prompter, says: "This play brought £1,000 to the house in the course of a month, and gained the company more reputation than any preceding comedy." Sandford played several parts during this and a portion of the following season, the theatre being closed in May, 1665, in consequence of the breaking out of the plague. The Lincoln's Inn Fields theatre reopened about the latter end of November, 1666, when Sandford in all probability rejoined the company, although we find no trace of him in Geneste's "History of the Stage," after 1665, until the season of 1668; then Harris and Sandford are mentioned as having sang, as two ballad-singers, the epilogue to Davenant's comedy, Man's the Master.

The following year he was the Wary in John Caryll's comedy, Sir Solomon; or, The Cautious Coxcomb, adapted from Moliere's *Ecole des Femmes*. This play, says Downes, was singularly well acted, and performed for twelve days together. In 1671 he appeared as Toxaris in Edward Howard's The Woman's Conquest, played six times. He also played Justice Frump, in Edward Revet's comedy, the Town Shifts, or Suburb Justice; and Cassonopsky in John Crowne's Juliana; or, The Princess of Poland. A new theatre having been built for the Lincoln's Inn Field's company, in Dorset Garden, it was opened by them on the 9th of November of this year. Sandford appeared in the first new play produced there. This was Crowne's Charles the 8th of France; or the Invasion of Naples by the French, in which he enacted Trivultio. He also played Cureal in Ravenscroft's Citizen turned Gentlemen. In 1672 he played in numerous pieces, creating among others the part of Jasper in Fatal Jealousy. Nathaniel Lee the poet is mentioned in the cast. Sandford remained at Dorset Garden until the year 1679. He was the original of the following parts at this theatre: Sir Roger Petulant, in D'Urfey's Fond Husband; Sir Arthur Oldlove, in the same author's comedy, Madame Fickle, or the Witty False One (season of 1676); Thritty, in Osway's Cheats of Scapin (1677). In 1678, he played in a number of stock pieces: Creon, in (Edipus, King of Thebes, a tragedy written by Dryden and Lee, (1679). From the years 1861-7, I have been unable to follow Sandford's movements, though it is most likely he became and continued a member of the King's company at Drury Lane on the union of the two companies, the Duke's and King's, in 1682. In 1688 he played Cheaky in Thomas Shadwell's comedy The Squire of Alsatia; Colonel in a tragedy written by Mountfort the player, entitled The Injured Lovers; or, The Ambitious Father. In 1689 he played in Crowne's English Friar; or, The Town Sparks, enacting Sir Thomas Credulous, and in 1690 he appeared in an original character, Benducar, in Dryden's tragedy Don Sebastian, King of Portugal. He likewise played Dareing in Mrs. Behn's The Widow Ranter, and Gripus in Amphytrion; or, The Two Sosias. In 1691 he was in the cast of Elkanah Settle's tragedy Distressed Innocence; or, The Persian Princess, playing Rugildas (a villain); in King Edward III. with the Fall of Mortimer, he is cast for the Earl of Exeter, and for Count Verole in Southerul's comedy Sir Anthony Love; or, The Rambling Lady. He was the original Osmund (a Saxon magician) in Dryden's dramatic opera King Arthur; or, The British Worthy, and in the comedy The Merry Devil of Edmonton he played Sir Arthur Clare. The season of 1692 he appeared in D'Urfey's comedy The Marriage-Hater Matched, its first production; as Sir Lawrence Limber in Regulus, a tragedy by Crowne; as Hamilcar (Prince of the Senate) in Cleomenes the Spartan Hero, as Sosybius in John Bancroft's tragedy Henry II. King of England, with the Death of Rosamond, as Abbott. In 1693 he appeared as Dr. Guiacum in D'Urfey's comedy The Richmond Heirress; or, A Woman Once in the Right. In 1694 he was the Gardner, Bishop of Winchester, in Bank's tragedy The Innocent Usurper; or, The Death of the Lady Jane Gray. In 1695 he was a member of the company at the opening of the Little Lincoln's Inn Fields Theatre (as it was frequently called, appearing in the opening play, which was Congreve's comedy Love for Love, its first production — in which he played Foresight. He was probably a member of this company in the year 1696. In 1697 he appeared at the same theatre in a tragedy by Hopkins, entitled Boadicea, Queen of Britain, as Caska, as Gonzalez in Congreve's tragedy The Morning Bride, produced for the first time, and which ran thirteen successive times. In 1698 he was the original Ulysses in Lord Lansdowne's Heroic Love, or The Cruel Separation. Judging from the parts that Sandford played, he must have been a careful, reliable actor, and a favorite with the public. The *Tatler* (No. 134) says: "When poor Sandford was on the stage, I have seen him groaning upon a wheel, stuck with daggers, impaled alive, calling his executioners with a dying voice cruel dogs and villains, and all this to please his judicious spectators, who were wonderfully delighted with seeing a man in torment so well acted." Anthony Aston says: "Sandford, although not usually deemed an actor of the first rank, yet the characters allotted to him were such, that none besides, then or since, ever topped; for his figure, which was diminutive and mean (being round-shouldered, meagre-faced, spindle-shanked, splay-footed, with a sour countenance, and long lean arms) rendered him a proper person to discharge Iago, Foresight and Malignii—his energy was, by his voice and action, enforced with great soundness of art and justice—he acted strongly with his face, and was (as King Charles said) the best villain in the world." Colley Cibber says: "It is not improbable but that from Sandford's so masterly personating characters of guilt, the inferior actors might think his success chiefly owing to the defects of his person." The date of his death is unknown. It is supposed to have occurred between the years 1700 and 6.

A. B.

A POPULAR DANCE.

The "Raquet" is the new dance, which is, in all probability, to be the fashionable dance. A facetious individual now comes forward with a few almost derisive remarks, which we give. He is supposed to be authority, and young people who want to adopt this mode of dancing can learn all about it by reading the following: "The latest thing in dancing is called the 'Raquet,' and is neither a waltz or a polka, though the best parts of both are preserved. The girl is taken around the waist. The music strikes up with a crash, as though a new volcano had broken out, and the girl will cling tightly, as though frightened, if she understands the dance, and the young man will reassure her by a gentle pressure, if he understands the dance, or knows anything at all. At the second crash they dodge, as if somebody had thrown a blacksmith shop at them, and they start in. They begin by imitating the struggle for life, representing a person who is drowning, but at each crash of the cymbals and bass drum they dodge and scoot to one side, then dart back again, jam each other sideways, and then as the crashes of the music become more terrific and deafening, they try to drive each other through the floor, by main strength, get desperate and claw and tear and pull, and all at once they go raving mad with hydrophobia and the delirium tremens, and gnash their teeth and rave, and suffer the most terrible agony, and it is all over. It is a short dance, as the design is amusement and not murder. But short as it is, it is said to be very sweet. Where it has been introduced it seems to give the most perfect satisfaction, many young people preferring it to the slow and solemn polka, or the cold and freezing waltz."—*Exch.*

THE TENOR'S WIFE.

TRANSLATED FROM THE FRENCH.

Yes, Jenny, we have 150,000 francs a year. The praises of my husband are sounded every day in the newspapers; he is applauded every night he sings, and is a very king in his art. But you don't know what it is to be the wife of a tenor. Those who flatter my husband, and they are numerous—are incessantly telling him: Monsieur Michael, you have an mine of diamonds in your throat. That may be true; I don't say it is not, but if you could understand what consequences it entails—a mine of diamonds in a man's throat. Michael is always as cross as a bear because of the state of the temperature. A barometer is less valuable. He is continually opening and shutting the windows; when they are open he wants them shut, when they are shut he says he stifles. You have no idea of the trouble we have at hotels to prevent his taking cold. Even the style of carpet becomes a study. And the cartloads of furs we carry about with us. And the difficulty we have with the fires. There is also a long chapter as to what he may and may not eat; this is too strong, and that is too weak. And the night he sings, there is a syrup which he must drink five times during an act, and a wash of brandy and camphor, with which to rub his throat. From morning till night a tenor thinks of nothing but himself; he listens to himself sing; he studies poses, before a looking-glass; he calls after the servants, "Jean, muffle the door bell, its noise affects my nerves. Brigitte, don't pass before me again, you make a draught." He interrogates his throat every ten minutes, *la, la, la.* Never a sensible word, always *la, la, la;* at table he does not talk for fear of destroying his *la, la, la.* If I ask him to take me out on a fine day, he runs to the piano and exercises his *la, la, la.*
—*Forney's Progress.*

—The Salsbury Troubadors opened to a large house on the 8th, at the Baltimore Academy of Music.

—Tony Pastor's comic flashes seem to take as well as ever. He is on good terms both with himself and his audience.

—Lizzie Derious at Tony Pastor's is an elegant dancer. She has bright eyes and nimble feet, and is likely to become a favorite.

—Professor Herrman, the prestidigitatuer, has commenced a season at the Grand Opera House. A large audience witnessed his initial performance of sleight of hand.

—Dora Stewart, of Gus Williams' company, was reported dead by a morning paper Nov. 9. John Rickaby, the manager, in reply to a telegram, answered: "It is false; Dora is well; rumors to the contrary are lies."

—The Madison Square travelling company have already begun to do big things on the road. Their three nights last week in Indianapolis, in the rain, was the greatest dramatic business done there in years, while in St. Louis they opened to an actual figure of $1,400, and the advance sale up to the first day was something like $8,000 for the week.

—Mitchell's Pleasure Party has been greatly strengthened by the addition of Blanche Correlli, Annie Berger and others. It is a strong party and deservedly making a great deal of money in truth, Manager Mitchell is making it so fast, that in Boston he stood in the street and gave away $25. Manager Wentworth, of the Gaiety Theatre stood by and saw him throw it away without an objection.

FASHION'S FANCIES.

Sara Jewett appeared last night in the third act of Daniel Rochat, in a superb new dress—a *demi-toilette* costume, a tea gown of *crepe de chine*, and cream-colored satin, made en train, two sashes falling over the shirred back from the *paletôt* and profusely adorned with honiton lace.

Sarah Bernhardt gloves, are the latest, long gloves with very wide, baggy wrists without buttons. The more they droop from the wrist and arm the more Bernhardt they become, and consequently more fashionable.

Among the changes "Time has wrought" is Gerster's love of dress. Two years ago she was simple and child-like, in her costumes, especially on the stage. Now she appears attired in gorgeous array. Is there something contagious in our American climate that surely turns the female head on the subject of dress?

Hazel Kirke might have for its motto "Men may come and men may go, but I go on forever." The men not only come and go in the piece, but the women too, and each succeeding woman dresses the part more and more. Miss Lewis wears the most bewitching costume in the first act—a simple old-fashioned India mull tucked to the waist and a coal scuttle hat tied over the ears. But in the second act she blazes forth in great magnificence, in a cream-colored satin and crepe de Chine tea-gown, almost covered in embroidery, and looped here and there with bows and tassels of pearls.

Among the floral offerings to Gerster in Traviata the other night, was a bouquet of violets tied with violet brocaded ribbon long enough for a sash for herself or the little Linda.

Sarah Bernhardt's costumes in *Adrienne Lecouvreur*, are simply perfect, as they might well be, when one spends $20,000 on one's wardrobe. In the first act, she appears in a dress of white and gold and red, embroidered in silver and pearls. A crescent of diamonds on her forehead, and a pendant of the same on her neck. A Louis Quatorze costume was of cream-colored brocade, the front of blue satin was adorned with pink roses. The last scene she appeared in white. Like a true French woman, she understands the art of adaptability in dress.

It is not generally known that pretty Marie Roze, designs and personally superintends many of her most striking and artistic costumes.

Another of Sara Jewett's costumes on the stage, is a plum colored full moon brocade, combined with embossed velvet and Sarah silk of the same shade. The back is made Princesse, the front Gypsy, waist with two handsome gold ornaments and chains to it. A bonnet, to match a standing ruff around the neck, was finished with a soft jabot of lace. Lanouette designs Sara Jewett's dresses himself.

The opening at Shaw's was very fine. The parlors on the second floor were thrown open to the public for the first time. A parquet floor waxed conveys a sense of neatness that nothing else can give. The walls and ceilings are handsomely decorated, show cases of ebony and gold are filled with the requisite mysteries that are to impart to American ladies the bloom of beauty or enhance their already fascinating charms. Stained glass windows at one end admit the sun's rays, while at the other an elevator conducts the ladies to the spot where they are to be made beautiful forever.

Mme. Marie L. Swift appeared in the Ballo en Machero in some charming costumes, particularly the fisherman's dress in the third act.

Mrs. Bell the rich California beauty, is always one of the most elgantly dressed ladies at the opera. One of her costumes is a white satin, embroidered in cashmere beads combined with embroidered pink satin.

VIOLA.

PLEASANT FOR MRS. DINKEL.

On last Saturday week at Bidwell's Academy of Music, New Orleans, Miss Dora Stuart, the amusing Mrs. Dinkle of Gus Williams' Our German Senator comb., was the recipient of a magnificent pyramid of flowers, attached to which was a valuable casket containing one pair diamond ear-rings, pair of diamond bracelets, a solitaire diamond ring, a beautiful watch and chain, a diamond cross and neck chain of frozen gold, and pinned to the bouquet was the following address: "To Miss Dora Stuart."

"This floral offering and casket are presented by her friends in New Orleans, many of whom have known her from her childhood, as a token of their high appreciation of her merits in a profession which she adorns, and of her worth and excellence as a woman.

"As a native daughter of Louisiana, we are proud and happy to recognize her high gifts and brilliant position in the histrionic world, as well as the possession of those virtues and graces which adorn the circles of private life.

"We can always assure her of an enthusiastic reception before the foot-lights, and a warm welcome to our homes and hearts.

"We regret that the limited time allotted to her stay will prevent a more substantial manifestation of our esteem and respect, but which we hope to be able to present at some future time. A HOST OF FRIENDS."

SHEWELL'S DEBT OF HONOR.

It is well understood that Signor Salvini plays only four times a week: and the piece to be played by the Salvini company has been named "A Debt of Honor." Mr. Maurice Barrymore has had a play accepted at Wallack's, to which he has given the same title, and, it is said, will dispute the right of Manager Stetson, who has purchased Mr. Shewell's piece, to use the name. Mr. Stetson, however, duly copy-righted the title some time ago, after receiving the following dispatch from the librarian of Congress: "No copyright entry of a Debt of Honor within 10 years;" so that it appears he has the law on his side, should the matter get into the courts. He has issued a notice to managers, owners and proprietors of theatres throughout the country that he is the sole and exclusive owner of the play under the above title, and will prosecute all parties infringing on his right of property in it. The scene of the drama is laid in Spain, and the heroine is a young girl, the last of the house of De Sandoval, betrothed in infancy to Raoul de Langueil, a young guardsman in the service of Louis XVIII. of France, but forced by King Ferdinand to marry against her will the Duke de Santillane, one of the royal favorites. The Duke is sent as ambassador to Paris, and the Duchess accompanying him, meets once more her former lover, a tender interview with whom is cut short by an attack of some young gallants. The Duke learns of the meeting, and forces D'Avronville, a nobleman in reduced circumstances whom he had once rendered great assistance, to act as a spy upon the Duchess. D'Avronville accepts the service proposed, but plays the spy only to save the Duchess. The Duke, to entrap his wife and her lover, pretends a long absence, and De Langueil, coming to the hotel on the Duke's own invitation, falls insensible from the effects of the reopening of a wound he received in defending her from the attack of the fellows above mentioned. The Duchess believes him dead, and, covering his body with a mantle, flies from the hotel for assistance. On her return the Duke rises from under the mantle, and tells her De Langueil has been poignarded by the servants and his body thrown into the streets. She is in despair, for although innocent of the charge of unfaithfulness her husband has made against her, she has no means of proving it. Then D'Avonville comes to the rescue. He has discovered that the Duke is the man who in Venezuela, years before had stolen a wife and killed her husband, D'Avronville's dearest friend, thus adding murder to adultery. D'Avronville dashes the proof in the Duke's face, swords are drawn, and the spy becomes the avenger.

PROFESSIONAL CARDS.

[CONTINUED FROM FIRST PAGE.]

MR. E. L. WALTON
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THE ORIGINAL FLYING DANSEUSE.
CAUTION.—The Kiralfy's having purchased Conquest's apparatus with which he lately met with four serious accidents at Wallack's, are endeavoring to deceive the public "by advertising as the Original and Only Flying Fairy," a person who has never appeared in that character BEFORE.

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Boston Theatre.
Season 1880-81.

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